

S O M E
O B S E R V A T I O N S

MADE IN TRAVELLING THROUGH

F R A N C E, I T A L Y, &c.

I N T H E

Years MDCCXX, MDCCXXI, and MDCCXXII.

By E D W A R D W R I G H T, Esq;

I N T W O V O L U M E S.

T H E S E C O N D E D I T I O N.

L O N D O N,

PRINTED for A. MILLAR, in the STRAND;

MDCCLXIV.

30 M.E.

OBSERVATIONS

Made in Travelling through

FRANCE, ITALY, &c.

IN THE

Years 1806, 1807, and 1808.

BY EDWARD WRIGHT, ESQ.

IN TWO VOLUMES.

THE SECOND EDITION.

LONDON.

Printed by A. MILLAR, in Pall Mall.

M.D.CC.X.

THE DEDICATION
To the RIGHT HONOURABLE

GEORGE Lord PARKER,

Viscount of E W E L M E, &c.

My LORD,

TH O' I am sensible this performance is little worthy of your Lordship's notice, and less of your patronage, yet the inducements for offering it to You in this publick manner, are too strong for me to resist, and will, I hope, sufficiently plead my excuse for doing it.

The following account owes its origin to the honour I had of attending You thro' the several places which furnished the observations presented in it; which gives You an undoubted right to it on that score.

But You have a yet better title to it from the many observations, and some of them the most considerable in it, which are Your's, (if I have not made them too much mine, by a disadvantageous representation;) an acknowledgment which, in some of the letters I had

The DEDICATION.

the honour to write to my Lord your Father from abroad, containing several of the following particulars, I thought myself obliged to make to Him, and must here do it to the Publick.

At the same time it will be a proof of my not being conscious of any misrepresentations, that I venture thus to lay these things before You, who were Yourself an eye-witness of most of them: and veracity, My Lord, in a traveller, will make amends for a great many other failings.

May the same good-nature, and sweetness of temper, which so greatly raised the delight and pleasure of our journey, appear at this time, in your candid acceptance of this imperfect description of it; which, tho' it had belonged to Your Lordship on no other account, would be most certainly Yours on this; that it is the only return I can make for Your many Favours, and the only testimony I can give of the sincere respect, wherewith I am,

My LORD,

Your Lordship's most obliged,

and most obedient humble servant,

ED. WRIGHT.

T H E
P R E F A C E.

WHEN first I took the memorandums from whence the following observations were compiled; and for some years, after I had digested them into the method in which they now appear, I had no intention of troubling the publick with them; having had as little thought of being an author, as any man (I believe) that ever became one.

I had a great patron and good friend, to whom I thought myself obliged to say something more of the places I had visited abroad, than barely that I had been there; and for his entertainment it was, (if indeed any entertainment might arise from such a performance to such a taste) that I first put my scattered observations thus together. Now that, for reasons I need not trouble the reader with, they lie at the mercy of the publick, they must e'en take their fate, as others have done before them.

There may doubtless be many improprieties of expression in an account of so many different subjects, and such a variety of particulars; there may likewise be some errors; but none (I am sure) that are voluntary,

tary, nor any thing (that I am conscious of) taken slightly upon trust: some things I was obliged to receive from the information of others; tho' I never contented myself with that, where the subject fell within the compass of my own observation; I was cautious in receiving the former, and as exact as I could in making the latter.

When I differ, in any material circumstance, from those who have gone before me, I generally give my reasons for it, where there is room for reasoning upon such difference: In matters of mere fact, so or not so, where there is nothing more for it than one affirmation to stand against another, the reader is possessed of a right to believe which he pleases, till future concurrent testimonies may put the matter beyond dispute, in favour of the one or the other.

Many things which occurred to my observation, and were set down in my papers, upon search, I found described in other accounts, and have therefore struck them out of mine: indeed some of my friends, who had seen them as they then stood, have thought that I was too scrupulous in that particular; and at their instance I have suffered some passages of that kind (which were not thrown away, and quite destroyed) to stand, which else had gone with the others.

If I have enlarged more upon the articles of painting and sculpture, than may possibly be agreeable to the taste of every reader, those parts (which were indeed at first inserted at the command of friends who have great power over me, and afterwards by them appointed to stand as part of the work) are easily passed over, by
such

such as are indifferent to those subjects. And there are a considerable number of paintings, that I had taken notice of and set down, which I have still omitted, for fear of being tedious on that head: tho' perhaps the general, and I had almost said, the fashionable taste for those things, which now prevails, and seems too in a way of prevailing still more, rather than of declining among us, might well enough have justified my inserting more than I have done. We may well look upon this taste as prevailing, when we see such additions yearly made to the fine collections of the nobility, and the principal gentlemen of England, in the way of painting and sculpture: and of this the Italian virtuosi, who make a traffic of such things, are very sensible, as they constantly find the sweets of it with regard to themselves; and the Romans in particular, who have such a notion of the English ardour, in the acquisition of curiosities of every sort, that they have this expression frequent among them, "Were our amphitheatre portable, the English would carry it off."

The designs for the prints here given, were taken by myself immediately from the things represented, all except two or three. Transient opportunity, (such as a traveller is often forced to be content with), incommodious situation, and sometimes very cold weather, were unavoidable disadvantages, joined to a small share of skill: if, upon these accounts, they have less delicacy than I could wish, I hope the assurance I can give my reader, of fidelity in the delivery of them, will make some amends: and that assurance I could not have given, had I taken them upon trust from others; as some have
done;

done, and that too perhaps at second or third hand. With regard to the engraving them, besides the choice of a very good hand, care has been likewise taken, as to a particular circumstance in the execution; that is, to have all the designs reversed upon the plates, which brings them off right in the prints; so that what statues and basso-relieues are here presented (as well as the views, &c.) are seen as the things do themselves appear, which has not been observed by Perrier, Sandrart, Bischof, or the engavers of Rossi's edition of statues; in which some are right, and some reversed; which leaves you at an uncertainty, a greater inconveniency than if all were reversed.

I had, for the illustration of what I say concerning Cassini's Meridian Line at Bologna, made a little sketch of that part of the floor of the church, where the line lies, with only marks for the places of the pillars between which it passes; but afterwards finding in Cassini's book (in the possession of a friend of mine, tho' very rare in England) a print, representing a section of the church itself, with the rays described as passing thro' the hole in the roof, as well as falling upon the line which is on the floor; I took so much of that print as served my purpose; which I thought might be more satisfactory to the reader, than the plain sketch above-mentioned, which I had made, of the floor only.

If, in some parts of the following account, the reader should observe a difference of time; some things being taken notice of as present, or fresh, which now are not so; and other things here and there interspersed, which shew a later date; he will please to consider it

as owing to the distance of time, between the writing and the publication: I have in many, I believe in most places, altered the expression from what it was at first, or by a note reconciled it to the present time; some few may possibly have escaped me.

To the time of my drawing up this account, is likewise to be attributed the putting into it some things, which I should hardly have put in now, as being what are become much more familiar to the English at this time than they were then: as the Italian comedy; the Venetian masking, the Ridotto, and other entertainments of the Venetian carnival; however, as this book may fall into the hands of several, who have not been in the way of those kinds of entertainment here, any more than abroad, what I have said concerning them is suffered to stand.

I have here and there interspersed some little stories, as they came in my way, relating to celebrated pieces of painting, and other arts; which, besides the entertainment they may possibly give, by a little variation of the subject, may also enable the reader to enter a little further into the performance, and into the temper and humour of the master too, than a bare description alone could have done. Some, of another kind, I could not forbear inserting, only as a taste, or specimen, of multitudes of others of the like nature, current among them, which may serve to shew the strange superstitious absurdities, which are swallowed in gross by the common people, and seem to be even a part of *their* religion: they are laughed at indeed by the men of sense, even there; but as they have their effect upon the weaker

minds, in subjugating them still more to the power of the priests; the gentlemen are not only suffered, but encouraged to carry on the *pious fraud*, and catch the people with whatever bait will serve best to take them.

The index I have distributed into three parts; one, of the general miscellaneous subjects; another, of masters and their works, containing a list of the paintings and modern sculptures; a third, of the antiques: thereby endeavouring to make it as serviceable as I could to every reader; that each may the more readily find what he seeks for, without being embarrassed with what is not to his purpose. In the general index under the title of each city, as Rome, (for example) Florence, Naples, and the rest, I have immediately subjoined all the remarkable places, and things principally observable in such city; that they may lie all at once under view; and have again put such things as are common to more cities than one (as amphitheatre, aqueduct, palace, pillar, &c.) in their alphabetical place.

I have here and there made use of a few words, as occurring most naturally upon the occasion, which are familiar to those who are conversant in the subjects I treat of, but may not be so to other readers; for which reason I have for the most part, immediately after such words, set down the English of them: some, that I had either omitted to translate at all, or had not been careful to translate the first time the word was used, I have explained in a short vocabulary, which is placed immediately after this preface.

A SHORT
V O C A B U L A R Y;

O R,

EXPLANATION of a few Words made use
of in the following Account.

A *Admiranda*. The initial word of the title of a book of prints; representing several noted pieces of sculpture, in basso-relievo, at Rome. The title more at large is thus: *Admiranda Romanarum Antiquitatum ac veteris Sculpturæ Vestigia, Anaglyphico opere elaborata—à PETRO SANCTI BARTOLO delineata, incisa—Notis JO. PETRI BELLORII illustrata.—Edita à JOANNE JACOBO DE RUBEIS. Restituit, auxit, DOMINICUS DE RUBEIS—MDCXCIII.* The book is commonly called by the single word *Admiranda*, which I have accordingly made use of.

Alto
Basso } *Relievo*. Are pieces of sculpture, where the figures
Mezzo } rise, in several degrees of projection, from the flat of
the stone; as the figures in the impression of a seal
do from the field, or flat part of the wax. Where
they rise very high, 'tis called *Alto-relievo*; where
they rise but little, 'tis called *Basso-relievo*; and the
mean between them is *Mezzo-relievo*.

Attitude. The action or posture of a figure.

Caldano. A vessel of silver, or other metal, not unlike the cisterns used at side-tables: wherein they burn charcoal in the middle of the rooms, instead of having fires in chimneys.

Cameo. Heads most commonly, now and then whole figures, cut basso-relievo way, in some curious stone, which is sometimes only of one colour; but often the several strata or layers are of different colours; the ground or field of one colour, the face of another, the hair and beard, &c. of a third: sometimes several faces rise (as in the William and Mary coins) from the same field, each of different complexions.

Chiaro Oscuro. Sometimes understood of light and shadow in a picture; as when we say, Here is a good *Chiaro Oscuro*, 'tis the same as to say, The lights and shadows are well disposed in this piece. Sometimes it is applied to a picture done only in two colours, to distinguish it from one painted in all its natural colours.

Distemper. A term used with us for painting in water-colours, when 'tis not on velum, &c. nor in fresco [see *Fresco*], but upon canvas, &c. The French call it *detrempe*; the Italians, *distempera*, or *stempera*; also *guazzo*.

Façade. The front of a building.

Fede. Properly, faith. It is also the word used for a bill of health; i. e. a testimonial, required to be produced at the gates of cities, &c. in times of infection, in order to your admittance into them.

Fresco.

- Fresco.* Fresh. It is used to describe painting in water-colours upon fresh plaster, i. e. before the plaster is quite dry. It is also used to express the fresh air, in the cool of the evening, &c. Applied also to cooling liquors, as lemonade, &c.
- Gieffo.* A sort of plaster, much the same as what we call Plaster of Paris, wherewith they cast figures, &c.
- Guazzo.* See *Distemper*.
- Intaglio.* A head, or whole figure, &c. cut hollow, in any fine stone, in the nature of a seal.
- Madonna & Bambino.* The Blessed Virgin and the Child.
- Noli me tangere.* The usual term in Italy for the representation in painting of our Saviour appearing after his resurrection to Mary Magdalen; when he said to her, "Touch me not."
- Pietà.* The primary acceptation of the word is pity: It is sometimes used to signify an hospital, wherein are received foundlings, or other infants. It is also a term used for the representation in painting of a dead Christ, with the Maries, &c. weeping over him.
- Portico.* Properly a porch; sometimes applied to a building more extended, by way of gallery, or cloister.
- Relievo.* See *Alto*, &c.
- Ritratto.* The same as portrait; a picture, or sculpture, done by the life.
- Sarcophagus.* A chest, or coffin, of marble; generally adorned with basso-relieues; wherein they did antiently put dead bodies, when they did not burn them. It is derived

A V O C A B U L A R Y.

from two Greek words, which signify eating [or consuming of] flesh.

Terra Cotta. Earth [or clay] burnt. Models for new works in marble, and copies after the antique, are generally made in clay; which is wrought while it is soft, and afterwards burnt in a furnace, to harden it.

Tribuna. A term used for a building, whose area or plan is semicircular, as the section of a cupola, &c. Sometimes it is applied to a building quite round, or such as consists of many sides and angles (and by that means inclining to a round), as the famous room within the great duke's gallery at Florence, which is most generally known by the name of Tribuna.

S O M E



S O M E

OBSERVATIONS

Made in Travelling through

FRANCE, ITALY, &c.

AFTER waiting at Dover four days for a wind, we at last found a favourable one, that brought us in five hours from thence to Calais, March $\frac{1}{2}$, 17 $\frac{1}{2}$. As I did but just pass thro' France, in my journey, so I had not opportunity to make any considerable observations on that country. I shall offer such occasional ones as occur'd in my way.

THE ordinary women at Calais made a very odd appearance, with a sort of defence from cold they had about their necks : 'twas of some shaggy materials, seem'd a foot diameter in the thickest part, and look'd like a sheep laid across a butcher's shoulders. Afterwards at Abbeville, I found the same ornament wore in another manner, the thickest part on the top
B of

of their head, the rest coming down over their ears, like some monstrous ill-shap'd peruque : a mantle hangs from it behind : a great muff (which is worn universally, even by the meanest of the people) secures their hands, and wooden shoes their feet. By all this armour against cold, I could almost have fancied my self in Iceland, rather than in France : but they have reason for what they do : for, however hot their summers may be, their winters are certainly not less cold ; their winds thin and piercing, against which cloaths are hardly a defence.

All along from Calais there appear'd a general air of poverty, till we came to the place last spoke of [Abbeville] ; where the meaner people are kept from idleness and want, by means of a great woollen manufacture, which employs and supports a vast number of them. The broad cloth they make, is remitted from thence to Rome, and other parts of Italy, and even to England, as they told us : they work chiefly Spanish wool. The work is all conducted by Mr. Vanrobais and his nephew. His house is very magnificent. The parterres before it, adorn'd with statues, &c. and little cannons on a terrace just before the house. The wings behind the house (which seem'd about fifty yards long) are employ'd in the manufacture. There are galleries in several stories : in one are men shearing off the nap, in another women and girls picking off the knots, &c. with nippers : in others the looms, a hundred and one in those wings, besides what are in the town : there were forty two in one gallery : in another the carders, men on one side of the gallery, women on the other ; in another the finishers, laying the nap with brushes ; the scowlers below. Where the looms are, the gallery is divided by a row of pillars, and in each of the intervals between the pillars are plac'd two wheels and two reels, for ordering the wool and yarn. The spinning is all done within the compass of the town. He employs in his house, and in the town, six thousand five hundred people. Other out-wings there are, employ'd in dying, and other parts of the work. Frames regularly rang'd along the sides, which look like those for espaliers, are for drying the cloth : all plac'd so well and regular, that nothing of that great business is offensive, but the structure of all the offices tends to ornament. The situation is very
advanta-

advantageous, just by the river-side, [the Somme*] where vessels come up to the very gates. I observ'd nothing considerable in the town itself. The most agreeable part of it is a square, [La Place] where there is a view of four or five churches all lying near together. The fortifications about the town seem to have been good, and are still in a tolerable condition. We pass'd over five draw-bridges before we enter'd the town. At Montreuil, (before we came to Abbeville) I observed houses and churches built all of chalk.

In the villages, as we went along, we frequently saw a considerable length of poor houses without ever a window; and the people fare very hard; yet are gay and sprightly. In one of the inns we were serv'd by a poor fellow, who frisk'd about with all the vivacity imaginable: he told us he had *Huit enfans, & point d'Argent*, eight children, and no money: I ask'd him, what he meant to do with them all? *Oh, Tous pour le Roi*: all for the king. For, notwithstanding the great tyranny they labour under, the glory of their Grand Monarque is their perpetual theme.

AT Beauvais, I saw two fine churches; they are of what we call Gothic architecture, but beautiful in their way, and very well adorn'd. One dedicated to St. Stephen [*Augustines*] the other to St. Peter [*Chanoins Seculaires*]. In the former are colour'd glass windows very well worth seeing. Sculptures and bas-reliefs good, (at least what I then thought so) both within the church and without, and a fine steeple; the sculptures better than the paintings. Great piles of skulls and bones surrounded the church, close up along its walls, with monitory inscriptions. The choir of St. Peter's is remarkably fine; said to be the best in France. This church, and (I think) the other were built by the English, when masters of

* Our chronicles record, among other actions of our valiant king Edward the third, his leading his forces himself thro' a fordable part of this river, against Godmor du Foy, a general of the French king, who was posted on the other side with 1000 horse and 6000 foot to hinder his passage: "But Edward (whom as obstacles made impetuous, so nothing could dismay) enters himself into the ford, crying, He that loves me, let him follow me; as one that was resolv'd either to pass or die." The passage won, he defeated du Foy, and kill'd 2000 of his men. This was by way of prelude to the great battle of Cressie.

France; as was likewise the Nôtre Dame in Paris, and several other churches. Here are some good sculptures, and better paintings than in the other. Some of them set in frames of marble. All the entrance into the choir is adorn'd with marble; with angels supporting tables, &c. on each side.

About Beauvais were the first vineyards I saw.

THE abbey of St. Dennis, within two leagues of Paris, is not only very fine it self, but has a treasure immensely rich. This is the burial-place of the French kings, whose tombs they shew. That of the late king [Louis XIV.] is cover'd with a pall, a lamp continually burning by it, and is so to continue, till the present king be dead too.

For about ten leagues before we arriv'd at Paris, the roads were very pleasant, with rows of trees planted on each side the way.

P A R I S.

THE short time I staid at Paris allow'd me opportunity of making but very few of the remarks which might have been made in so great and fine a city, and the royal palaces adjacent. And my expectation of returning that way, made me less sollicitous about it, than otherwise I should have been: but that expectation was frustrated by the plague breaking out in France while we were in Italy.

The *Porte St. Denis*, a great gate at the entrance into Paris, with inscriptions, LUDOVICO MAGNO, &c. and bas-reliefs describing his victories, give a grand idea of that city. The streets are narrow, and the houses high, each perhaps contributing to make the other appear more so. There are some publick squares, which they call *Places*, [in Italy, *Piazzze*] which are well built, as the *Place Roiale, des Victoires, de Vendôme*, &c. In each of these are large statues, some of their kings; that in the *Place des Victoires* of Louis XIV. is gilt, with four slaves in copper, one at each corner of the pedestal, which I thought much better than the principal figure: that seem'd too much embarrass'd with fluttering drapery, and a victory that perfectly overwhelms the monarch. That in the *Place Roiale* is equestrial, of Louis XIII. There is another large

large one equeſtral; of Henry IV. on the Pont Neuf. The fountain of the Samaritan on that bridge, (ſo called from the figures of our Saviour and the Samaritan woman, which adorn it) is much cried up, and is indeed pretty enough; as are its chimes, mov'd by the water, which go every three hours. But the fineſt fountain, and the fineſt thing in its kind of any in Paris is the *Fontaine des Nymphes*, in the *Rue St. Denis*, a very good piece of architecture, and adorn'd with bas-reliefs of nymphs, &c. of a very good taſte. This fountain is not of leſs uſe, than ornament to the city, which ſeems to be but ill-water'd; for, hither the people come with their veſſels for water, and cry it about the ſtreets, as they did here in London in the time of the great froſt, and with a diſmal tone they utter it. The river Seine, which runs thro' the city, is very muddy, and good for few uſes; and not made clearer by the numbers of waſher-women, who take their ſtation in boats, a row of which is planted juſt under one of the king's palaces. The river abounds much in carps, which the people carry about the ſtreets, alive, in water.

The only finiſh'd royal palace I ſaw, and what ſeemed to me the beſt built, was that of the Luxemburg: the Louvre and Thuilleries are neither of them finiſh'd; the former indeed almoſt ruined; the front of it is very fine, but ſeen to diſadvantage, by reaſon of the narrowneſs of the ſtreet it ſtands in. The gardens of the Thuilleries are by ſome eſteem'd the beſt diſpos'd of any in France, as gardens; for, thoſe of Verſailles they will have to be rather a country finely adorn'd. I ſaw them at the worſt, it being then the beginning of March. They ſhew'd me a ſmall part enclos'd; with a mall, &c. for the king to play in. I had the honour to ſee his majeſty twice; and a very fine youth he was; nor wanted any advantages (to be ſure) to ſet off his natural graces.

The architecture of the Luxemburg is Tuſcan; and the pillars are ſo exceſſively charg'd with the Ruſtic, that they look'd like a heap of vaſt Cheſhire-cheeſes, or rather mill-ſtones ſet one upon another. I there ſaw the celebrated gallery of Rubens, ſo well known by the prints: the paintings are ſome of them much damag'd by wet; but ſuch as are preserv'd, ſhew a great beauty of colouring, by which that great maſter ſo diſtinguiſhed him-

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himself; not that they were all wholly perform'd by his own hand; Vandyke, and others; his principal disciples, having considerably assisted: and well might one suppose some assistance, when the whole was performed in two years time; as monsieur Audran, an excellent engraver, and a very obliging person, who shew'd me the palace, told me: some of the plates were engraved by him. There is a fine picture of Guido in the same palace, representing David and Goliath.

In the palace of the Thuilleries, I saw the famous picture of Le Brun, Darius's tent, of which we have so many representations in England: there is a fine expression in the countenances; the draperies and ornaments are beautiful; the colouring is warm and harmonious, but somewhat heavy, wanting the transparency we see in the Italian paintings: 'tis no great advantage to it, particularly in that respect, to have a fine picture of Paolo Veronese just opposite to it: 'tis a last supper. The Battles of Alexander I did not see.

In the *Palais Royal*, where the late duke regent then lived, I saw the Seven Sacraments of Nicola Pouffin, and other works of that master: there is another sett of them at Rome, of a different design, in the palace of Cavalier Pozzo.

A monstrous stone-figure of St. Christopher in the church of Nôtre Dame, rather amazes than pleases; 'tis about ten yards in height.

The advocates in Paris have their trains born up: I saw several of them going along: and I was told that their wives have the same privilege. If the lawyers there have such a mark of esteem, it seems to be quite otherwise with the physicians, who (generally speaking) are not esteemed company for gentlemen: however the particular merit of some may raise them above their brethren, this I was informed to be the case of the generality of the faculty. They are much upon the same footing in Italy, if not worse.

There were two remarkable executions in Paris, while I was there; one was of two villains burnt alive, for their vile usage of a poor priest, of which he died. They flea'd the top of his head, where 'twas shav'd for his orders, also the ends of his thumb and two fingers, which were consecrated for touching the host; burnt the bottoms of his feet, made him blaspheme

God, and further treated him in a most barbarous manner. They had pitch'd shirts put on them, and were then tied down to faggots, which were set on fire. The priest had been found strolling in the streets at an unseasonable hour, and put into a round-house; or some such place, in the same room with these villains, who, having got a priest to 'em, thought fit to divert themselves with him in the inhuman way above-mention'd. The other execution was of count Horn and his accomplice, a marquis, broke upon the wheel, for robbing a stock-jobber in the *Quinquempoix* (their exchange-alley, and murdering him. The former is said to have been related to some of the chief sovereigns in Europe; and when 'twas urg'd by some, who solicited the regent for his pardon, or at least a change of the sentence, that it wou'd not look well that a person so highly allied, shou'd suffer so ignominious a death; he answer'd, That the shame and the disgrace lay in the crime, not in the punishment, and that the former cou'd only be purged by the latter: so order'd immediate execution.

FROM Paris I went up the Seine in the *Coche d'Eau* to Auxerre, in the dukedom of Burgundy. When we arriv'd within two leagues of that place, we landed to take a view of the bishop of Auxerre's country-seat, and were tempted, by the pleasing appearance of the vineyards, to take a walk through them to the city, and left the *Coche d'Eau* to follow with our baggage. The city has but a poor appearance; there are some good churches, but the houses are mean; the wine there is excellent, and the streets abominably pav'd: a warning not to be too free with the former.

FROM hence I went by land to Chalons: but made no stay in any place. Not far from Chansan, a small town, we pass'd thro' a most pleasant vale, where streams ran issuing from several sources in the side of a mountain, and lower down formed a small river by the village of Ponce. Here we heard wolves howling in the woods, which in hard winters sally out; not much to the pleasure of the traveller. Further on, we pass'd along a perfect labyrinth of winding vales, which brought us to a little town, which itself is call'd
the

DIJON. CHALONS. LIONS.

the *Vale de Soissons*, a pleasant brook running all along through the town. This is seven miles short of Dijon, a parliament city, under whose walls we pass'd, but had not time to see it.

On this road we saw a wedding cavalcade; Mrs. Bride, dress'd all in white, riding astride among about thirty horsemen; and herself the only female in the company.

AT Chagny, a small town further on, I saw an instance of that well-plac'd charity, the redemption of slaves from Algiers, &c. there were forty-eight in the company: the fathers of Redemption were along with them. They told me there was not one Frenchman [that was a Roman catholic] left behind; but great numbers of Christians of other nations, and among them abundance of English. But his British majesty has shewn, that 'tis not peculiar to the French, or Roman catholicks, to commiserate the sufferings of captives, and redeem them from their slavery.

From Chalons, (which is a small city of Burgundy) to Lions, I went down the Saon; it happen'd to be much overflown after some violent rains; and our vessel having miss'd the course of the river, we found our selves fairly set down in the middle of a meadow: but our pilot soon retriev'd his error, and brought us into the current again.

As we came near Lions, we had a view of several pleasant country-seats, and vineyards along the banks. But as to the former, France seems to be no-way so full of them as England; I scarce saw any in my land-passage: the few that are, lie generally near the great cities, where the quality reside; a short and easy retreat for them.

L I O N S.

LIONS is a large and fine city; the river running thro' the middle of it, as the Seine does through Paris. Here the Rhone falls into the Saon, and by this conjunction, as by a sort of marriage, the latter loses its name; and the former gives name to the whole, till it discharges itself into the Mediterranean.

There

There are in this city several good churches: those of the Jesuits and Dominicans are richly adorn'd with marble; and that of the Franciscans is well stor'd with pictures. But neither the structure nor ornaments of these churches, nor of any that I saw in France, are to be compared with those in Italy. The chief church in Lions, is that of St. John: the canons of this church are counts. Here I saw the famous clock so much talk'd of: I came at the best time for seeing it, which is twelve a-clock; at which time the figures move. An angel opens a little door, and discovers the Blessed Virgin; a figure of GOD the Father descends to her, and immediately a brazen cock crows a-top. There are a great many other movements, representing the celestial motions, &c. which I had not time to observe. I cannot say that what I cou'd see of it answer'd my expectations, considering the great talk they make of it; but, 'tis an old piece of work, and made at a time when fine works of that kind were not so frequent as they are now; however, they still endeavour to continue the esteem it might once have justly had.

There are some very handsome houses of the nobility, &c. but those of the citizens have a disagreeable look, by reason there is no glass in the windows, but instead thereof only oil'd paper, which is often tatter'd and torn. The like is also frequent in Italy.

Generally at the corners of streets, and in other publick places, there are statues of the Blessed Virgin, and our Saviour, and some of them I observ'd not ill ones.

At the entrance into the archbishop's palace, the Hôtel of the Intendant, and of all the chief magistrates, there is placed a tall and very strait fir [not growing], like the mast of a ship; but a small brush of the branches is left a-top. About the middle of the body are hung the arms of the person: 'tis to distinguish those from the common houses.

The height and straitness of the tree, is perhaps intended to point out the eminence and uprightness of the person.

If the city of Lions had not a Sanazarius to celebrate her praises, she seems to have had as good a friend, tho' a worse poet; as will appear by the following epigram writ in letters of gold, over the great gate of the *Hôtel de Ville*, which is

a noble structure. I have since been told it was written by one of the Scaligers.

* Rhône.

† Saon.

*Flumineis * Rhodanus quâ se fugat incitus undis,
Quâq; pigro dubit at flumine mitis † Arar.
Lugdunum jacet, antiquo novus orbis in orbe,
Lugdunumq; vetus orbis in orbe novo.
Quod nolis, alibi quæras, hîc quære quod optes,
Aut hîc, aut nusquam, vincere vota potes.
Lugduni, quodcunq; potest dare mundus, habebis,
Plura petas, hæc urbs & tibi plura dabit.*

Which may be thus translated :

Where Rhone impetuous rolls, and where the flow
And gentle Saon with milder stream does flow,
There Lions stands; where we united find
What scatter'd thro' the world delights the mind;
And if you still seek more with greedy eye,
Lions can ev'n more wonders still supply.

The city of Lions has two pieces of antiquity which are much valu'd: the first is the speech of Claudius in the senate, in favour of the people of Lions, that they should be made a Roman colony, and come into the senate; 'tis engrav'd on a brass plate, and preserv'd in the *Hôtel de Ville* [or town-house] just mention'd. Claudius was a native of Lions, which had thence the name of *Copia*; being call'd *Colonia Claudia Copia Augusta Lugdunensis*. *Copia*, as the place of his nativity, and as it were his nurse; in allusion to the horn of the goat [or of Achelous, according to some] that nourish'd Jupiter; Cornucopia. The speech is printed by Mr. Spon, and others.

The other is an ancient altar, erected on occasion of a Tauribolium. The Tauriboles were a sacrifice begun late in the pagan superstition, and thence continued to the last of it: they were made to Cybele *Magna Mater*; and were instituted as a sort of baptism of blood, in opposition (as is suppos'd) to the baptism of the christians.

The first account of them is given by Julius Firmicus Maternus, in his book *de erroribus prophanarum religionum*,
and

and afterwards by Dalenius: also very particularly, as to the circumstances of the ceremony, by Prudentius, in *Martyre Romano*.

The manner of the Tauribole, as given by Prudentius, was thus: they made a sort of a pit, into which the priest descended, adorn'd with a crown of gold, and a silk vestment; over the pit were plac'd boards, not join'd close, and with holes likewise bor'd through them. Then they brought a great bull, adorn'd with flowers, and festoons about his horns, and his forehead gilt: then they cut his throat, [*pectus sacro dividunt venabulo*] and the hot blood ran down thro' the pierc'd boards, and rain'd a shower upon the priest, who stood under, and receiv'd the blood on his head, and all over him. Not content with this, he turns up his face to receive it on his cheeks, nose, lips, his very eyes, and into his ears. He opens his mouth, and moistens his tongue with it, till well wash'd inside and outside, he is become all over blood. The other priests take the now bloodless victim off the boards; then out comes the high-priest, (for such he is now become) like a drown'd rat, with his clothes and person all drunk with blood. The people at a distance salute and adore the horrid spectacle, not daring to approach him, whom they look upon now as wash'd and sanctified.

Besides the Tauriboles, there were also Criboles and Ægiboles, of rams and goats.

These sacrifices were perform'd by cities and provinces, *Pro Salute Imperatoris*, &c. and by private people, for their own prosperity.

That at Lions is, *Pro Salute Imp. Cæs. Titi Ælii Hadriani Ant. Aug. Pii, pat. patriæ, liberorumq; ejus, & status colonie Lugdunensis*. The altar, or memorial-stone of this Tauribolium was found at Lions, Anno 1705. In the middle of the inscription is a bull's head, adorn'd with a string of pearl, or what makes such an appearance; the ends hanging down behind the ears. On one side of the stone is a ram's head, adorn'd as the bull's; and on the other, a sword or knife, of a particular figure [the *sacratum venabulum*], with an inscription, *Cujus Mesonyetium factum est 5 Idus Decembris*;

cembris; which shews that the ceremony was perform'd at midnight. By the ram's head it appears there was a Criobolium join'd with the Tauribolium, which was done sometimes. *Vide apud Montfaucon* the figure of all, with a full account of the whole.

This city was once possess'd of another piece of antiquity of extraordinary value, if it were really the thing they assert it to be, a *votive buckler* in honour of Scipio's continence; lost in the Rhone, at his return from Spain, and found in the year 1656. 'Tis now in the French king's cabinet.

Near the entrance into the *Hôtel de Ville*, is the *Abbaie Royale*, all noble ladies; the archbishop of Lion's sister, daughter to the Marshal de Villeroy, was the lady abbess, when I was there.

There is a handsome square in this city, call'd *La Place de Louis le Grand*, where there were some fine new houses then building, with large sculptures of trophies and other ornaments. In the middle is a large equestrial statue of Louis XIV. in copper, on a pedestal of white marble. On one side are walks, after the manner of the mall in St. James's park; but not so fine, nor so well kept.

The [then] new espoused princess of Modena, daughter to the duke regent of France, came to Lions while I was there, in her way to Italy. I saw her highness at the play, attended by the archbishop (who sat in the box, with her), together with the Intendant, and two or three of the chief ladies of the city. Her person was graceful, and her face much finer, than to need that addition of art, without which the French ladies (especially those of the first quality) don't look upon themselves to be dress'd.

LEAVING Lions, I pass'd through Vienne, an archbishoprick, and once a Roman colony, called by Claudius, in his speech for those of Lions, *Ornatissima colonia valentissimàq; Viennensium*: but at present it makes but a poor figure.

Not far from hence is made the *Cote rotè* wine. This name is not given it, as being taken from the *roasted* side, in opposition to the other side of the same hill, as some have formerly told

told me here in England; nor, as others, that 'tis made of grapes pick'd from the most sunny-side of the vine; but 'tis thus: there are two hills lying one on each side the road, which my fellow-travellers shewed me, as we went along: one lies more advantageously to the sun, than the other; and 'tis that which they call the *Cote rotè*.

BETWEEN S. Vallier and Tein they shew'd me what they call the *Chateau de Pilate*, where they say he died in banishment; but that account is look'd upon as fabulous.

NEAR Tein is the famous hill, whence the Hermitage wine comes, so call'd from a hermit's cell, which they shew'd me on the top of it. The hill is but small, and much unlikely to afford such a quantity of wine as goes by that name. We met with but poor stuff at Tein, and there they told us that the bulk of the vintage was engros'd for the king's cellars, and those of the chief quality; unless, for the benefit of the clergy, some were by-the-by slipt into a Jesuit's convent.

SOON after we left Tein, we pass'd over the river Lifeirre, and another after, called Drum; the latter is esteem'd at some times the worst for passage in all France, but well enough when we pass'd it. Here we had a fine and pleasant view of some high mountains in Dauphiné.

AT Bouleine, on a Meagre-day, we were serv'd with a fricassée of frogs. This town is under the pope.

A LITTLE before we came to Bouleine, we left Dauphiné, and enter'd Provence. In the afternoon we pass'd through the town and principality of Orange. Being confin'd to the Diligence, I here regretted the not observing some fine remains of antiquity, one of which I got a transient sight of, just before we enter'd the town. I had some comfort in the hopes of our returning that way; but Orange was in no inviting condition at our return.

The Diligence, a great coach that holds eight persons, is a machine that has not its name for nothing; what it wants in quickness, it makes up in assiduity; though by the help of
eight

AVIGNON. AIX. MARSEILLES.

eight mules which drew it, we sometimes went a brisk pace too; having pass'd from Lions to Marseilles, which they call a hundred leagues, in three days and a half.

THE walls of Avignon [subject to the pope], where we lay, are said to be the finest in Europe, whatever they are for strength; but 'twas almost night when we came there, and not day when we left the town; so that much was not to be seen. There is on one side a very steep rock towards the Rhône.

THE day following we enter'd France again; for they do not call such parts France, as are not under the French king.

A LITTLE before this, we pass'd over the river Durance, near Bonpas, a stream more rapid than the Rhône itself.

WE pass'd by Aix, a parliament town, which they told me is a very beautiful one; but going only through the suburbs, I could see but little of it.

The road from Lions to Marseilles, especially the two first days, did abundantly make amends for the ill ones I met with elsewhere. We drove over a perfect gravel walk, which in some places, for miles together, was as straight as a line. In the vineyards on each side, were standards of apricot and peach-trees, then in full blossom: groves sometimes of walnut, almond, mulberry, and olive-trees. The whole country now appear'd in a pleasing bloom; and even the face of the season, all of a sudden chang'd from cold bleak winds (sharper than in England) and violent rains, through a perfect alteration of climate, to a delightful warmth.

MARSEILLES.

THE situation of Marseilles is most agreeable. On one side lies the Mediterranean; on the other, 'tis encompass'd with pleasant hills, whose skirts are bestrew'd, as it were, with pretty houses, which they call Bastides; they are little villa's [or country-seats] of the merchants, and others in Marseilles, whose hot situation, having a south sun reflected from the sea upon the city, on one side, and from

a circular range of hills, on the other, itself as it were in the focus, will pretty well admit of a cool retreat in the summer-time. Of these Bastides they reckon eight thousand in about nine miles compass.

The town itself is very pleasant; the chief streets exactly strait; and the houses well built. The principal street, which is call'd the Course (the rendezvous of company in summer evenings) is adorn'd with a double row of trees, with seats under them, and fountains at convenient distances.

The *Hôtel de Ville* is a fine building, and the front adorn'd with good sculpture by Monsieur Puget, a very celebrated artist. The great room above is hung round the upper part with the pictures of their consuls. On one side, is a large history-piece of the young king [Louis XV.] brought by Neptune on a large shell drawn by sea-horses, accompanied by Tritons, &c. and conducted by Mercury to Marseilles; where, on the shore, are the magistrates of the city ready to receive him: a little angel, or Genius, puts a crown on the king's head. At the upper end of the room, is the late King [Louis XIV.] received by the city of Marseilles, represented by a woman in white and blue drapery, on her knees, presenting the arms of the city, which are of the same colours [field argent, a cross formée azure*.] Under it is writ, as follows:

IMMORTALI GLORIÆ
LUDOVICI MAGNI
REGIS CHRISTIANISSIMI
POPULI SUI ET TOTIUS ORBIS DELICIAE
SEMPER AUGUSTI ATQ; UBIQ; VICTORIS
OMNIUM MASSILIENSIVM NOMINE
ÆTERNI OBSEQUII MONUMENTUM
HOC DICARUNT MATTH. FABRE & CONSULES
ET ANGELUS TIMON ASSESSOR. IN AMORIS, FIDEL,
ET VENERATIONIS ARGUMENTUM.
ANNO SALUTIS. M.DC.XCVI.

* This I took for granted to be the arms of Marseilles, being presented by a figure which represents that city; and do still believe them to be so, at this day; tho' Mr. Dacier, in his Annot. to Horace, Epist. 15. says, the ancient arms of Marseilles, as those of Velia, which cities were both built by the Phocians in the time of Servius Tullius, [Justin says, Tarquin] were a lion: for that a lion was the arms of the Phocians. But the arms of Marseilles, since the times of christianity, might very likely be chang'd from a lion to a cross.

This

This is a most profound compliment made by the people of Marfeilles, with the strongest professions of “ love, fealty, and “ veneration, to Lewis the Great, the delight of his own people, and of the whole world, always august, and every where “ conqueror.” Blenheim field yet untried, else sure the poet had been more modest.

The harbour is esteem'd a very safe and commodious one, tho' not very large; and here are kept the king's gallies; which * Louis XIV. in the late king's* time were forty at least in number; since then very much reduc'd, now to only twenty.

The gallies are filled with slaves, about 270 in each. In the day-time some of these are let out chain'd, two, or sometimes three together, to fetch in fresh water and other things for the use of the rest. Such as have been brought up to manufactures, are chain'd in little huts, three or four together in a hut, all along the side of the port, where they work at their several trades. Most of them are notorious offenders, of their own nation, whom they use the most severely. The Turks, and others taken in war, are treated much more gently; having only a small fetter about one ankle: first, as being only prisoners of war; and this to encourage those of their nations to use the French slaves among them in like manner: and in the next place, for that thro' want of language, and the remoteness of their country, there is less danger of their escape. These go about felling coffee: and one, not long before I was there, who kept a sort of coffeehouse, got enough to pay his ransom. The others are mostly bare-foot and bare-legg'd, and have scarce any clothes. To see them (at such times as they are not let out) all crowded together, and chain'd down in the gallies, and so loaded with irons, with such misery and anguish in their countenances, is a shocking sight to an Englishman, and what would move the utmost pity, even though you are told that some of their crimes were such as deserv'd death. I ask'd several of the French slaves, for what offence they were put aboard those gallies; the general answer was, Desertion. Which put me in mind of an old story of the duke of Ossuna, who going to release some galley-slaves at Barcelona, ask'd several of them, what their offences were. Every one excus'd himself; one was put in out of malice, another by bribery

bery of the judge; but all unjustly, except one little sturdy black man, who fairly own'd his offence, that he wanted money, and had taken a purse to keep him from starving. The duke, with a little staff he had in his hand, gave him two or three blows on the shoulders, saying, "you rogue, what do you among so many honest innocent men? get you gone out of their company." So he was freed; and the rest remained to tug at the oar.

I was on board the royal galley, which was finely adorn'd for the princess of Modena, and which went, attended with others, to receive her highness at Antibes. I was told by one of the slaves that they have not room to lie down at nights, but rest as they can, sitting on their benches, where each is chain'd in his place, with their elbows (as he describ'd it to me) resting on their knees, and their hands supporting their chin. But 'tis time to leave a subject that affords so little pleasure.

The cathedral church is said to have been a temple of Diana: I believe much unlike that of Ephesus, according to its present appearance. The church of St. *Victor*, they say, was the first christian church in France.

On the outside of an old little chapel, standing by itself in another part, I found this inscription. *Ce lieu montre ou jadis Magdalein a jeté les premiers fondemens de nôtre religion, tirant les Marsellois de l'infidélité, leur pressant de Jesus, sa croix & sa passion.* "This place shews where Magdalen formerly laid the first foundations of our religion, drawing the people of Marseilles from their infidelity, by preaching to them of Jesus, his cross, and his passion." And when we left Marseilles, and had coasted a little eastward, they shew'd me from the ship some desert mountains, where they say she spent the remainder of her days in solitude and devotion.

The inhabitants glory much in the antiquity of their city, and in the strenuous opposition it made to Julius Cæsar before it was taken. It is certainly very ancient, and, according to Justin, of a Greek origin; who says, that some Phocians, in the time of Tarquin, came from Asia, and made a league with the Romans: that they went on, and came in *Sinum*

D

Gal-

Gallicum, ofio Rhodani amnis: that being taken with the pleasantness of the place, they built Massilia there; and that from these Phocians, the [then] barbarous Gauls learnt a more elegant manner of living, agriculture, and walling of their cities, the planting of olives, and ordering their vines.

ST. R E M O.

AFTER having been detain'd at Marfeilles a fortnight by contrary winds, a strong Levanter blowing all the time, I had the good fortune at last to escape (as I may truly call it) from thence, just before the plague broke out there. I went on board a bark bound for Leghorn: we met with very bad weather; after six days labouring with wind and sea, and having two or three times had sight of Corsica, where our captain would have landed, but could not for the violence of the weather, and being driven upon the Genoese coast, we were glad at last to get ashore at St. Remo; and 'twas not without some difficulty we did it, for the sea continued very high.

Some Spanish pilgrims that were on board with us, as soon as they got ashore, kiss'd the ground with transports of joy for their escape from the storm which had been the night before; nor were any of us, I believe, displeased to find our selves upon *terra firma*; or with the scent we found there upon our landing, of the orange and lemon trees, which when we came nearer, we saw loaded with fine fruit. 'Twas an excessive boistrous night of wind and rain; and the rain continued all the next day; however I made a sally out to see a little of the town, which is situated on the side of a hill, pleasant to the view, but not very much so to walk in, many of the streets being very steep. There are some good houses, and I saw one a very fine one, curiously adorn'd with marble.

The ascent to the church of *Madonna da Porta*, is a pretty good breathing: that being the first church I had then seen in Italy, I might possibly think it finer at that time than I should now; but there is a great deal of marble in it, and well wrought; for the four twisted pillars at the great altar, they told me, there had been bid fifty thousand crowns: but that bouncing way of setting forth their things, I have not minded so much since, having been more us'd to it.

The

The west end of the church is adorn'd, as I have seen vast numbers since (but take this first opportunity of mentioning it) with little pictures (sadly done) *ex voto* for escapes from storms, shipwrecks, &c. with pieces of cables, broken muskets, &c. hanging among them, as perhaps after a sea-fight, or engagement with pirates*. These are mostly the subject of these *tabulæ votivæ* here, the situation of the place giving frequent occasion for them. The Blessed Virgin with our Saviour is placed in the clouds; in a corner of most of them is written *ex te salus*: how 'tis to be understood, whether of Christ or the Virgin, is not said. But I found the matter pretty well explain'd elsewhere, in other inscriptions on pictures of the Blessed Virgin, which I met with on the road; in one place, *Sufficit auspicio, Virgo, subire tuo*. " 'Tis sufficient for me to " be placed under thy protection, O Holy Virgin."

At Oneglia. *Vergine Santa, casta, pura, pia,
Guardimi, che sia sicura via.*

" O holy, chaste, pure, pious Virgin, take care of me, that
" my voyage may be safe to me."

At Savona. *Sub tuum præsidium, Sancta Dei Genitrix.*

" Under thy safeguard, O Holy Mother of God."

At Genoa. *Sub umbra alarum tuarum.*

" Under the shadow of thy wings."

And, *In te, Domina, speravi.*

" In thee, O Lady, have I put my trust."

Terms appropriated to the Almighty, but by these people transferr'd to her. I noted down these few, which were then a

* Horace alludes to a like custom prevailing in his time.

— *Me tabulâ sacer
Votivâ paries indicat, uvida
Suspendisse potenti
Vestimenta maris Deo.*

Lib. i. Od. v.

— *Me in my vow'd
Picture, the sacred wall declares t'have hung
My dank and dropping weeds,
To the stern god of sea.*

Milton.

novelty, and may serve as a specimen of multitudes more to the same purpose, which I have seen since*.

From that eminence, where the church stands, we had a view of the grounds about the skirts of the town, where we saw corn, vines, and olives, growing all together, and sometimes almonds and figs among them, with palm-trees frequent in the town and about it; from whence, as I was told, are gather'd the dates that I had seen at Marseilles.

Churches with these sorts of titles, *Madona da Porta*,—*la Guarda*, &c. are pretty frequent upon the sea-coast, especially where there are ports. There are of the same sort upon the coasts of France.

At our arrival at St. Remo, we were told that a Genoese vessel we had seen at some distance the day before, was taken by the Turks; we saw the Turkish vessels also, two of them: but the French being at peace with the Turks, they did not attack us; for 'twas a French vessel I had the good fortune to be aboard, or I might possibly have paid a visit to Algiers, which had not been much with my inclination.

Finding the wind still contrary, and the captain giving no great encouragement of its changing, I got my things from on board, and hired a guide and a couple of mules, and on Sunday May 12, set out from St. Remo for Genoa. 'Twas a journey of three days, ninety miles: as for the road, 'twas pretty much in extreams, either very good or very bad, but much the most of the latter; generally along the brinks of vast high mountains, the path very narrow and very rugged; the precipices steep, in some places almost perpendicular; and for the depth——! tho' a small part of it would be enough to do a man's business effectually, should he be so unfortunate as to tumble

* The Greeks are not a jot behind the Romanists in the particularity of their addresses to the Blessed Virgin, as may be seen in several of their offices; *ὑπερυψία Θεοτόκε, σώσον ἡμᾶς*. "O Mother of God, holy above all, save us." *Ἐπὶ σὲ μὲν τὰς ἐλπίδας ἀνέβημι Θεοτόκε*. "In thee, O Mother of God, have I put all my trust."

Τῆς ἐσπαραγγρίας τὴν πόλιν ἀνοίξον ἡμῖν Θεοτόκε ὑποσχεμένη· ἐλπίζοντες ὡς σὲ μὴ ἀσχεθώμεν, ἐσθθίσμεν διὰ σὺ τῶν περιστάσεων· σὺ γὰρ εἶ ἡ σωτηρία τῶ γένους τῶν χριστιανῶν.

"O blessed Mother of God, open to us the gate of thy mercy: let not us, who hope in thee, err: but let us be deliver'd from dangers by thee: for thou art the safety of all christians."

So in the taking of a journey, the Greeks also are careful to commend themselves to the protection of the Blessed Virgin, who is address'd to under the title *ἐλεησέμεν*, hence bestowed on her.

down;

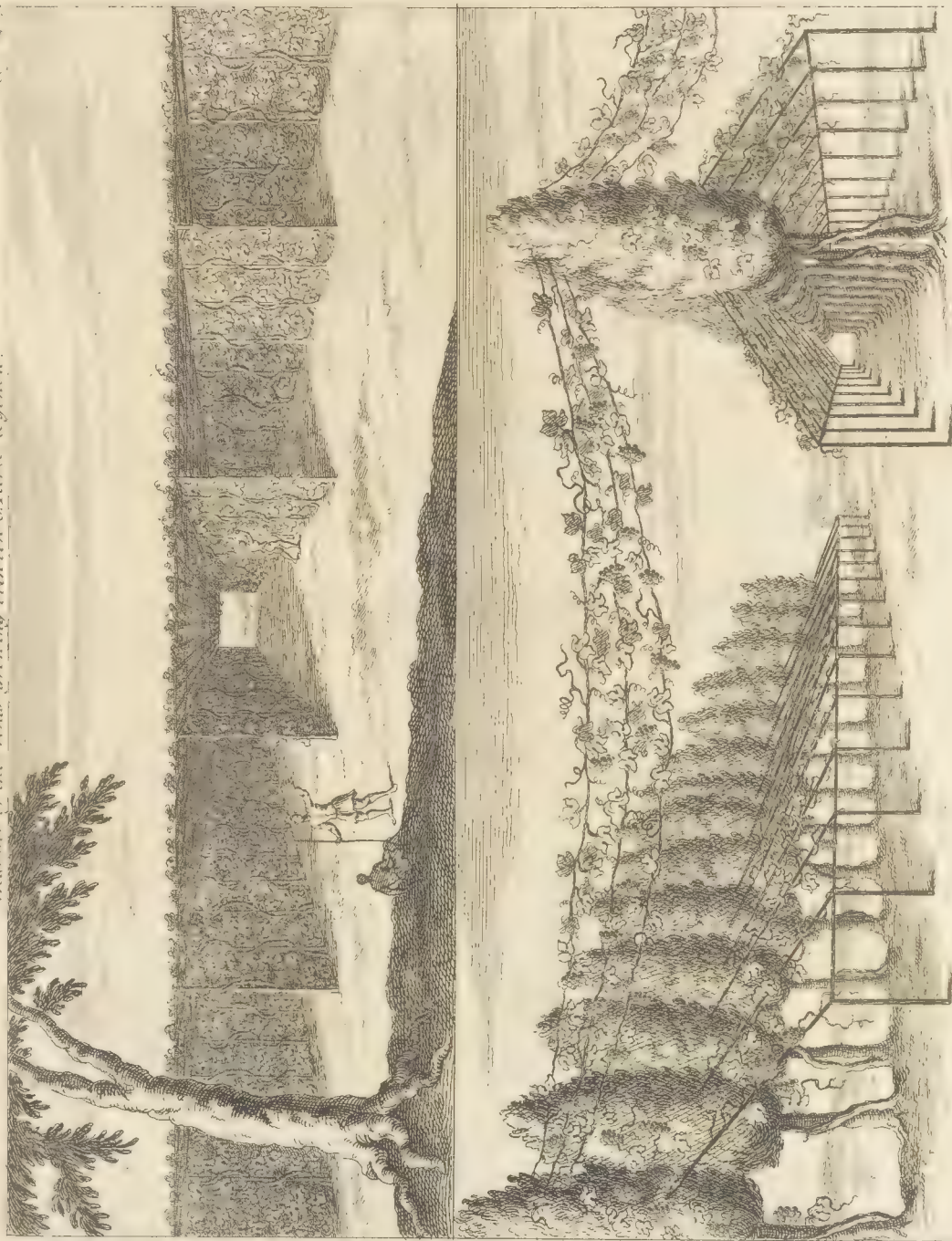
down; as upon the least false step he must do: yet our sure-footed animals made no more on't than if it had been a plain; tho' we were sometimes forc'd to climb where nothing but they or a goat could have gone. At the bottom, the Mediterranean accompanied us on the right hand all the way; which came rolling to the shore with such a force, that the sound it made resembled thunder: the vast waves with a grumbling at first, forcing shoals of pebbles along with them, which ended with a rattling like that of the thunder-clap; and made me think the stories I have formerly read much more probable, of the cataracts of Nile deafening the neighbouring inhabitants. Where the waves had met rocks on the shoar to resist them, it rain'd upwards to the height of some steeples. The eminence I rode along, gave me variety of distant prospects; and many of them not disagreeable; the nearer ones often romantick enough, and would have been fine situations for enchanted castles: the pleasant cascades I met with sometimes in natural grotto's, would only have been made worse by art. As I went along, I frequently met with a sort of tree which my guide called *Servata*, the leaf much like an oak, but not so firm; another which he called *Ceruba*, an evergreen, the leaf not unlike *Laurustinus*. The mountains were in many places for a long way together cover'd with olive-trees, and we rode sometimes through vast groves of them. Where the olives did not grow, there were often great woods of pines, with myrtle, and juniper under them, lavender, marjoram, alecost, angelica, &c. On the most barren of the rocks, and where nothing else grew, not so much as grass, I observ'd thyme in the greatest abundance; particularly on the vast rocky mountain near Final, which seem'd a sort of dark-grey marble. On the Albenga-side of Final we found the most rugged way and most horrid precipices of any we met with between St. Remo and Genoa. The mountain was vastly high, and so steep that we saw the very plan of the town under us, which with the sea on the side of it made a very agreeable prospect. On the Genoa-side of Final was another mountain call'd *Capo Final*, by some *Capo Noli*, (being likewise near Noli) but generally *Capo Malo*, and *Capo di Diavolo*; though I think the other better deserves that name. We travelled further on thro' several

several woods of chesnuts: I tasted of bread made of the nuts; it was of a sweetish taste, and rather cloying; so that a little of it might go a great way. I observ'd several bastions or towers along the sea-side, which my guide told me were built against the Turks, who sometimes annoyed those coasts.

THE citadel of Final is fortified well by nature on the side towards the sea, being situated on a high and very steep rock. There is a good handsome church at Final, well adorn'd with marble, and some pieces of painting by the better sort of modern hands. The plains I met with sometimes in my way, made good amends for the other parts of it: the country was perfectly laid out into gardens; and the richness of the soil shew'd itself in the luxuriant growth of what it produced. The vineyards were most delicious; the disposition of them I observ'd to be different, in the different places thro' which I pass'd. In these parts the vines were planted in rows, which answer'd regularly each way, about four yards distant from each other: the bodies of the vines, about seven feet high (strengthened by stakes) supported a flat roof made of their branches, which were tied down to a frame of cane, so that for the compass of a large field you might walk as in a continued arbour. We saw many nurseries of cane planted for that purpose. I cross'd abundance of little rivers, which were most of them fordable at that time. I suppose they had not run very far; but took their rise among some of the neighbouring mountains on my left hand, and emptied themselves into the sea on my right. The little towns and villages at the foot of the mountains along the sea-side, were prettier than any of their size I have met with elsewhere. As Genoa is a very fine city itself, so the little places under its dominion were in their proportion suitable. The door-cases in these little towns were many of them marble, so were the window-frames and stairs: but marble is no rarity in these parts, and no otherwise costly, than by the labour of working it.

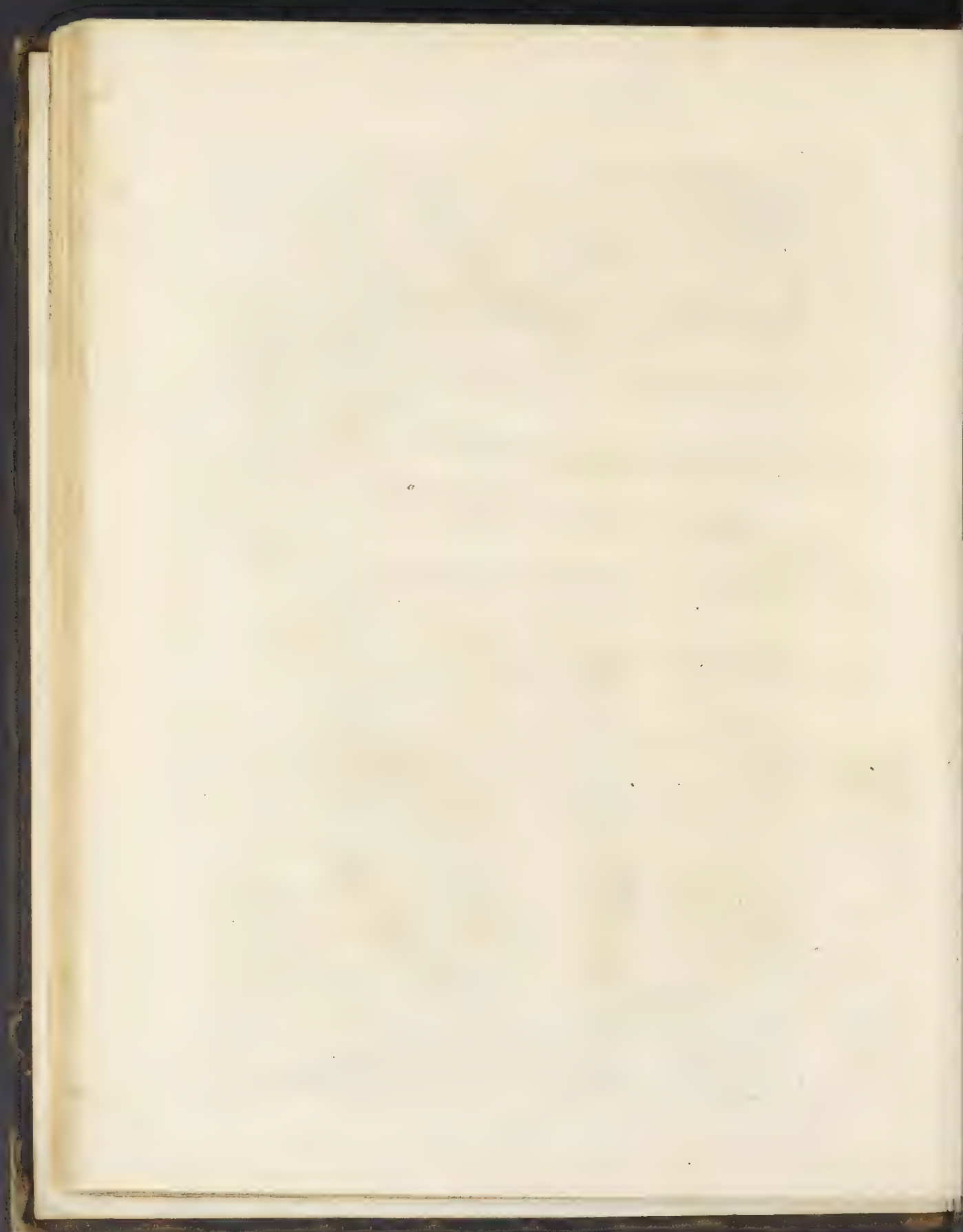
At Sputorne, a small town in this road, I met with the sorrowful mother of a youth who was in the vessel taken by the Turks the Friday before.

Manner of the vines growing between S. Riva & Geneva.



Manner of the vines growing in Lombardy.

91



AT Savona there is a strong citadel, and a pretty harbour. At Alenzano they were building a great many barks of several sizes. From thence to Uftri is a bad way, rough, and full of precipices : but from Uftri to Genoa, which is ten miles, is not only an excellent road, but adorn'd all the way with continual buildings and plantations. In the intervals between the villages were several country seats, and some of them very fine ones.

When we came to Sestri, and especially to *S. Pietro d' Arena*, [call'd by the country people Piederino] the buildings still mended : in the last we pass'd by several palaces very magnificent, and finely adorn'd with marble ; others painted on the outside with ornaments of architecture in the same manner as they are at Genoa.

G E N O A.

AT my entrance into Genoa, I pass'd by the lantern-tower, which is for lighting ships in the night ; and so along the sides of the harbour, which is a large one ; and had, as I went along there, a very fine view of the city. There were in the harbour five gallies with slaves : and, as I was told, they are not to exceed that number, being oblig'd to it by powers stronger than themselves. I had opportunity of seeing but little of this fine city, being obliged to pursue my journey onwards with what convenient speed I could. In order to which, I hir'd a Felucca that night to go off next morning ; but the wind proving contrary, the Felucca would not stir ; so I was forc'd to alter my measure : for those fellows care not how little they labour at the oar ; therefore will not put out but when they have a prospect of a sail's doing their business ; and in any considerable voyage, the Italian sailors, and the French too, are very different from ours. 'Tis not enough for them to have a fair wind ; but they must stay two or three days to have it settled, before they will hoist up sail. I have reason to say this upon my own experience of the latter ; our captain at Marseilles having so long waited the settling of the wind there, as (had he made use of it in the beginning) would have brought us to Leghorn, by the time we got out of port. But to return from this digression. Being disappointed of my Felucca, I stay'd that

day to see a little of the town, and it truly deserves its epithet of *Genoa la Superba*.

The town in general makes a very fine appearance, and the principal palaces are extremely noble. The *strada nuova* consists almost all of such, being most of them all over marble, and the architecture magnificent. 'Tis a great disadvantage to them that the street is excessively narrow: but, a reason is assign'd for the streets being so here, and in other cities of Italy, that 'tis for the sake of the shade. The painting the outside of the houses is very frequent; some with historical subjects, or landscape, perspective, &c. but many with pillars, cornices, and other ornaments of architecture, representing such real ones as had been proper in their place. Against these last an objection has been made, "that it puts us in mind of something that "is wanting." 'Tis true, the reality is wanting, and would still be wanting, tho' other painted ornaments had been made there rather than these: but, if any sort of paintings be allow'd, why not that which represents such ornaments, which, if real, had been of all others the most proper in its room? the author of this objection is truly a great one; but this great city does likewise on her part demand so much justice from the traveller, (who cannot but be delighted with her beauties) as to oblige him to consider at least, whether such sort of ornaments are indeed to be accounted so ill-judg'd or no.

Mr. Addison.

The churches of Genoa are some of them very fine, especially those of the Annunciata and St. Ciro, in which you see nothing but the finest marble of several colours; rich gilding and paintings, and even incumber'd with ornaments. Among the rest, vast numbers of the *Tabule Votive*, and other vows, in silver, mother of pearl, &c. of legs, arms, hearts, and almost all parts of human body, hung up (*Ex voto*) upon recovery from ailment in such part, as is there represented.

The use of these is so frequent all over Italy, that in the principal cities, you see some silver-smiths shops intirely furnish'd with them; insomuch that they seem to deal in nothing else: as there are other shops, and whole streets of them, (particularly at Rome and Loretto) that deal in nothing but beads and rosaries, little crucifixes and Madonna's, of brass and other metals; and these artists, like Demetrius that made silver

shrines

shrines for Diana, by this craft have their wealth. At the west end of the Annunciata is a Last Supper of Camillo Procacino, [large] not seen to advantage; the light of the great window over it, and of the door under it, glaring in your eyes. The cieling is painted by Franceschino Bolognese, and other modern masters. In St. Lewis's chapel, in the same church, there is a good picture of that saint kneeling before an altar, with his crown and the rest of his regalia at his feet: great devotion is express'd in the countenance. There is a crucifix of white marble, in another chapel, in a niche, where a real light is let in somewhere from above, accompanying a represented one of carv'd and gilded rays, which has a very good effect. I saw several such afterwards at Rome, where the light transmitted thro' a yellow glass (especially when the sun happen'd to shine through it) falling in with those gilded rays, and so striking on the figure, gave a surprising beauty to it.

The church of St. Philipppo Neri is painted by Parodi, a master now much esteem'd in Genoa. In the church of St. Luke is a picture of the Holy Family, where an old man with a sort of garland about his head, is entertaining the Blessed Virgin and the Christ with a lesson on the bassoon. The church of St. Cire has a double row of curious marble pillars, large, and all of one entire piece; which they told me cost six hundred Spanish pistoles each:—but all they say of that kind is not to be depended upon. The altars on both sides of the church with their little chapels, do each of them belong to some noblemen of Genoa; and it seems as if each strove to out-do the other in richness and beauty of ornament. The side-chapels in other places are likewise appropriated to particular families.

The church of St. Ambrose has some vast marble pillars, each of one piece, with some good paintings. In the church of St. Maria de Carignano are four large statues of white marble, which stand adjoining to the four great pillars which support the cupola. The St. Sebastian and the Beato Alessandro Sauli by Puget, are both good; and that of St. John by Parodi [brother to the history-painter of that name] is so too. A fourth of St. Bartholomew (what author, I know

E

not)

* A term they give the Antiquaries, especially in some parts of Italy.

not) is but indifferent. There is in this church a history-piece said to be of Vandyke (and has a good deal of him) St. Maximin, bishop of Marseille, administering the sacrament to St. Mary Magdalene; that they told me is the story; but either my Cicerone* was out in his account, or Marseille must have been very early provided with a bishop. There is in this church a fine picture of St. Francis by Guercin del Cento. The church stands on the top of a hill: and I went up the cupola of it; from whence I had a fine view of the city, sea, and the adjacent mountains: the several terraces on the outside of the cupola, and other parts of the church, are all of marble: but that is no rarity here; for, besides the fine white marble of Carrara, which is not far off, the nearer mountains on each side Genoa afford great quantities of other sorts.

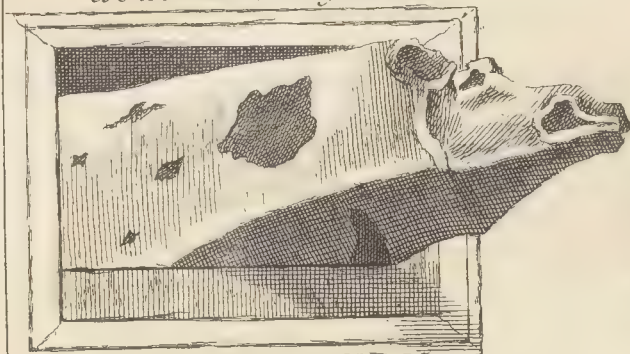
In the town-house, one great hall is painted in fresco, cieling and sides, by Franceschino of Bologna. There is another room (as my guide told me) painted by Solymini of Naples; but the senate was sitting there, and I could not see it.

Over the door of the arsenal, I saw the rostrum of an old Roman ship; 'tis of iron, with the representation of a boar's head at the end; the neck of it is hollow; the sides of that are eat through with rust in some places: 'twas found in cleaning their port, as the inscription under it sets forth. 'Tis plac'd as looking through a sort of window, and, I believe, the whole length of it is not seen: about half a yard of it appears; but the rest may probably be no more than a further continuation of the same iron which is in view; within which ('tis likely) went the beam of timber 'twas fix'd upon. If this be, (as the inscription says it is) the only original one hitherto seen, (though those on the Columna Rostrata in the Capitol at Rome, are doubtless authentick representations) it must certainly be esteem'd a very valuable rarity.

As I was going about the town, I observ'd on the principal gates some pieces of great iron chains hung up on each of them; these my guide told me were brought from a port of the Pisans, which, (while they were a republick) they had near Leghorn. These Pisans had taken some gallies from the Genoese, which the Genoese retook; broke the great chain which was to secure the gallies in the harbour, and brought away the gallies,

Bind this at Pag. 20.

a Rostrum, at Genoa.

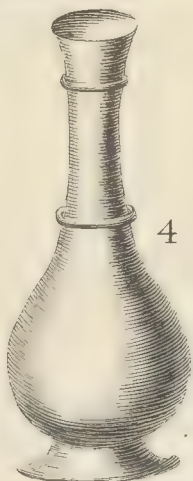
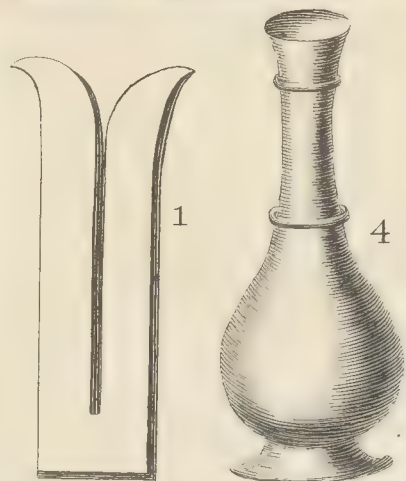
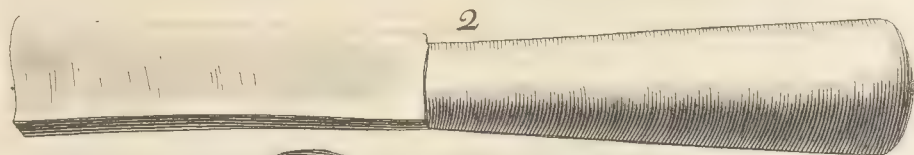


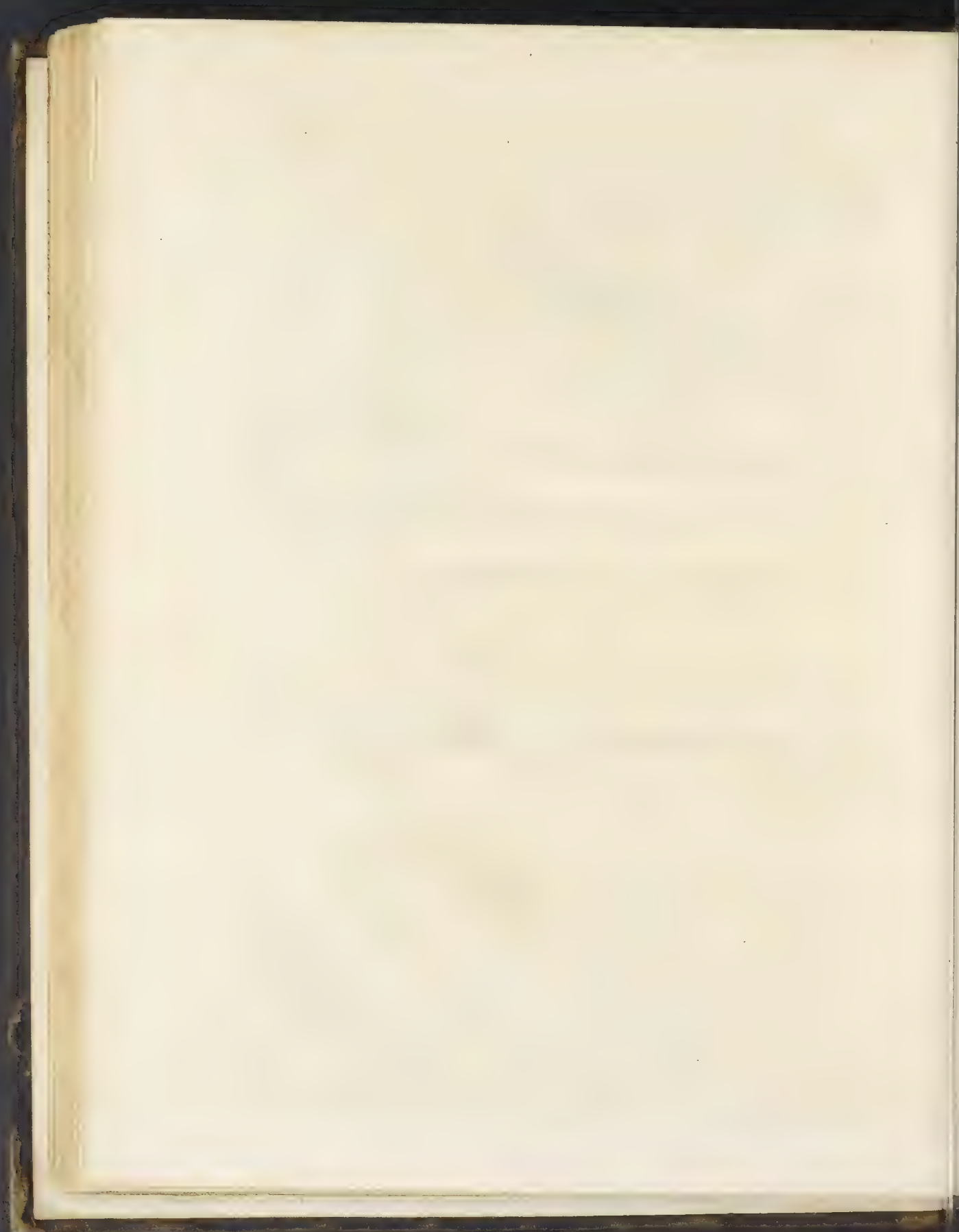
VETUSTIORIS HOC AVI ROMANI
ROSTRUM IN EXPURGANDO PORTU
ANNO MDXCVII ERUTUM UNICUM
HUCUSQ VISUM, EXIMIÆ MAJORUM
IN RE NAUTICA GLORIÆ DICAVERE
CONCIVES.

Basilisk. Pag. 47.



Instruments of Circumcision. Pag. 68.





gallies, chain and all, which they distributed in pieces, as above-mention'd.

After I had left Genoa, I was told of a law they have there against sodomy, in these words: *Contra naturam luxurians, Pro primâ vice pœnâ solidorum duodecim condemnetur; pro secundâ vice, pœnâ solidorum viginti; pro tertiâ, igne cremetur; nisi tamen titulo sanitatis id fecerit; eo casu, ab urbe ejicatur, tanquam fastidiosus.*—How they explain the *titulo sanitatis*, I could not learn. However it be, they seem willing to give a salvo even to the third offence.

Having taken this short view of Genoa, I resolv'd to attack the mountains again, and took post next morning for Sarzano, sometimes horses, sometimes mules, according as the roads would admit. When I came to Sarzano, I had done with the mountains: the country was then plain, and the roads good; so from thence I took a post chaise to Pisa, and so to Leghorn.

I PASS'D through Massa; and near Carrara, where are the famous rocks of white marble, which supply all Europe for statues, and other fine works. The duke of Massa's territory is but small, yet by squeezing his subjects, he makes shift to keep up the port of a prince as to himself, and is said to keep a gay court. He was at that time (I think) in France.

On my road this way, I saw a young lass tolerably well dress'd, fine yellow shoes, and scarlet stockings, riding astride on an ass. Such sights were afterwards more frequent.

I forbear to say any thing now of Pisa, Leghorn, or Rome, (whither I went at this time) or any other places I did re-visit, choosing to reserve what I have to say of these places 'till I come again to them.

AFTER a short stay at Rome, I came to Reggio [in Lombardy] in company with a Milanese baron. We set out about sunset, and travell'd all night. Being a little fatigued that day, I was very sleepy in the chaise; and every time I began to nod, my baron gave me a shake, or touch of the elbow, with these awakening words, *Si dormis, moreris*; "If you sleep you die;" (for we spoke Latin, I being then but very slenderly furnish'd

with Italian) and enforc'd his elbow-arguments with examples of some terrible effects of sleeping in the Campagna of Rome, to those who come out thence during the time of the heats; for this was about the middle of June. We came to Tornieri, which is 105 miles from Rome, before we went to bed; but that was for expedition; for the danger of sleeping does not continue for above thirty miles from Rome. The perfectly superstitious caution of the Romans, as to what I have been speaking of, is very great. For, for those that have been any time in the city, to go out of it, and sleep within the Campagna, is esteem'd death: on the other hand, for such as live in the Campagna, and come into Rome in the time of the heats and sleep there, is esteem'd death likewise. This notion had such weight with a priest, who belong'd to a convent at some distance from Rome, and was tutor to the son of the house where we lodg'd, that having occasion to come to Rome in the time of the heats, and visiting there the parents of his pupils, (we were there at the same time) though he staid in town two nights, he kept himself awake (drinking quantities of tea, &c.) all the time: which was the more extraordinary, it being the general custom of the Italians, besides the night-rest, to go to sleep for two or three hours after dinner in the hot weather. Some, I have been told, carry it so far, that they would not change their room, nor even have their bed remov'd to another side of the same room, upon any account.

Measuring of
time.

THE way of measuring of time in Italy, appears pretty odd to a new comer: it sounds a little strangely to hear them talk of fifteen or twenty a-clock: for they reckon round all the twenty-four hours. The setting of the sun, or the ringing of the Ave-Mary-bell, which is somewhat after, in some places, is what they begin from; so that if the sun set at *eight* a-clock English, then *nine* is one hour, and so on, till the sun set again, which is twenty-four. But the compass of the clocks rarely goes any farther than twelve; in many places, no more than six; and so begins again; so that when a clock strikes three, at one time it is to be understood as *three*, at another as *nine*, at another as *fifteen*, at another as *twenty-one*: the general time of the day is guide sufficient for you to know which

which of the *threes* it is. By this way of measuring from sun-set, the noon-hour (and indeed every other) is continually varying; it being mid-day sometimes at sixteen hours, and sometimes at nineteen; and so at all the intermediate times: so that 'tis impossible for a clock or watch which is set the Italian way to go exactly right any two days together; therefore they alter them once a fortnight; and in the mean time make allowance for the difference.

It seems as if the contrivers of this way of reckoning the time, [beginning from the setting of the sun] took their hint from the Mosaic account of the creation, and the expression there us'd, *And the evening and the morning were the first day.* In Rome, and some other places, the clocks strike the hour twice, after about a minute's pause between.

ON my road to Reggio, I saw a pilgrim reposing himself with a vast heavy cross, a perfect tree, lying by him, which after some time he began to tug at, and raising one end, got it upon his shoulder, and putting the cross-beam before his breast, the other end lying on the ground, march'd along with it; which (according to the account of the time, and the size of the timber) seem'd to be the same we saw afterwards at Rome in a cloyster of St. John Lateran, which we were told the pilgrim had carry'd or dragg'd along from Bohemia thither. But one must not be too secure upon such appearances of penance: for we were told of a foot-pad, who being dress'd in the habit of a pilgrim, and having a great cross along with him, robb'd the passengers, and when he was taken, a considerable sum was found, stow'd in a hollow within his cross.

R E G G I O.

REGGIO is a city subject to the duke of Modena, and the people there give their own city the priority in the duke's title, styling him duke of Reggio and Modena; to which may now be added Mirandola, which is subject to him.

We had audience of the duke at his palace within the castle. His highness receiv'd us playing his fan. After the first reverence, at his highness's command, we all put on our hats;

hats ('tis the custom); and his highness discours'd of his being at London in king Charles's time; spoke of the great chancellor's house he had seen [Clarendon-house]; and told us he had pass'd under London-Bridge. We had audience afterwards of the two princes his sons; and then of the dutchess of Hanover, mother to the late dutchess of Modena. Our audience of the younger prince was sitting; of all the rest that have been mention'd, standing. The dutchess was pleas'd to talk to us with great condescension and affability; and did us the honour to take notice of her being cousin to king George, as well as of her being mother to the empress, &c. We saw a ball at court: the two princes took out none to dance with, but the two princesses their sisters. The palace is but ordinary for a sovereign prince; 'tis not indeed his chief residence; that is at Modena. In the hall are pictures of his highness's ancestors: some of which, according to the accounts there under-written, liv'd about 1200 years ago.

There was a fine opera at Reggio, as there is always at the time of the fair; and is generally esteem'd the best in Italy: the new-marry'd princess of Modena (already mention'd) then made her first appearance there. The opera-house at Reggio was the most noisy one I ever heard; the company went from box to box to visit one another; others were playing at cards; and minded the opera no more [though Faustina sung] than if it had been——a sermon.

In the churches of Reggio are copies of such original pictures as were once there, but have since been remov'd to his highness's palace at Modena. In the dome I observ'd an epitaph,——*Pelegrino Alverno, sacerdoti gravissimo, virginitatis laude maxime claro*;——“To Pelegrine Alverno, a very “grave priest, who was most famous for his virgin-chastity.” Whereby it should seem that such a character was esteem'd a rarity among them, notwithstanding their perpetual celibacy.

The women of Reggio and Modena go veil'd: the scarf that goes about their shoulders being thrown also over their heads, and brought over their faces in such a manner, that you see nothing but their eyes; so that they take care to see you, though you shall not see them. When I first saw a number of them together, I thought they had been some mourners belonging to a funeral.

The

The Jews of Reggio, who us'd to be scatter'd about the town, were in the year 1671 (as I found by an inscription over one of the gates) limited to one part of it [a *ghetto*, as they call such places in the cities of Italy] by order of a dutchess-regent at that time. It has several little streets; and a synagogue. The gates at the several entrances, I was told, are all shut about sun-set. I saw them shutting and locking one on the outside, as I pass'd by one evening about that time.

One day in the fair, I happen'd to light upon the sight of a monstrous birth, expos'd there to view by the *father* and *mother*, who were of Cremona. The half-brother (if I may so call the addition) wanted all the upper parts, and had all the lower; they were join'd belly to belly above the navel of the intire one, the half one having no navel; they were both male; the whole one was a fine jolly child, and had a beautiful face; about nine months old, and was very sprightly. The urine pass'es sometimes from one, sometimes from the other; (never from both together) the excrement only from the intire one. The limbs of the half one seem'd to have grown very little since the birth; nor were they quite so warm as those of the other; and the sinews of his hams were very much contracted. I was the more particular in my enquiry, looking upon this (tho' not so extraordinary as the famous Hungarian twins shewn some years ago in London, yet) as a very uncommon work of Providence. We saw at Milan and Verona some embryos of two bodies join'd, with one head.

THE country of Lombardy is perfectly flat; a rich soil; fine pastures and corn-fields; abundance of vines, and white mulberry-trees for the silk-worms; the vines running up their branches. This country is the finest we saw in Italy, unless you'll except the Campagna Felice about Naples. We observ'd few timber-trees, only elms and poplars, which support the vine-branches, as I observ'd before of the mulberry-trees. The roads are very broad and even, and most pleasant travelling in the summer; but some of them deep enough in the winter: the hedges by the road-side are many of them cut, and manag'd with a great deal of exactness. The vines run up the bodies of the trees, and intermix themselves with their branches [*altas* Vines in Lombardy.
maritant]

maritant populos]; and the extremities are drawn out from tree to tree, and hang in festoons between them along the road-hedges; from those hedges there go rows of trees along the grounds, at about forty or fifty yards distance from each other; the vines all running up their bodies: and here, besides the festoons hanging from tree to tree, the vine-branches are extended right and left, and fasten'd to a row of stakes on each side; which run parallel to the trees: and these stakes are as so many pillars, supporting a sort of penthouse, or oblique roof, which is form'd by the vine branches on each side the trees. Thus are the grounds disposed and planted on both sides the road, and the trees with the vines manag'd in this sort of natural architecture, generally speaking, all over Lombardy.

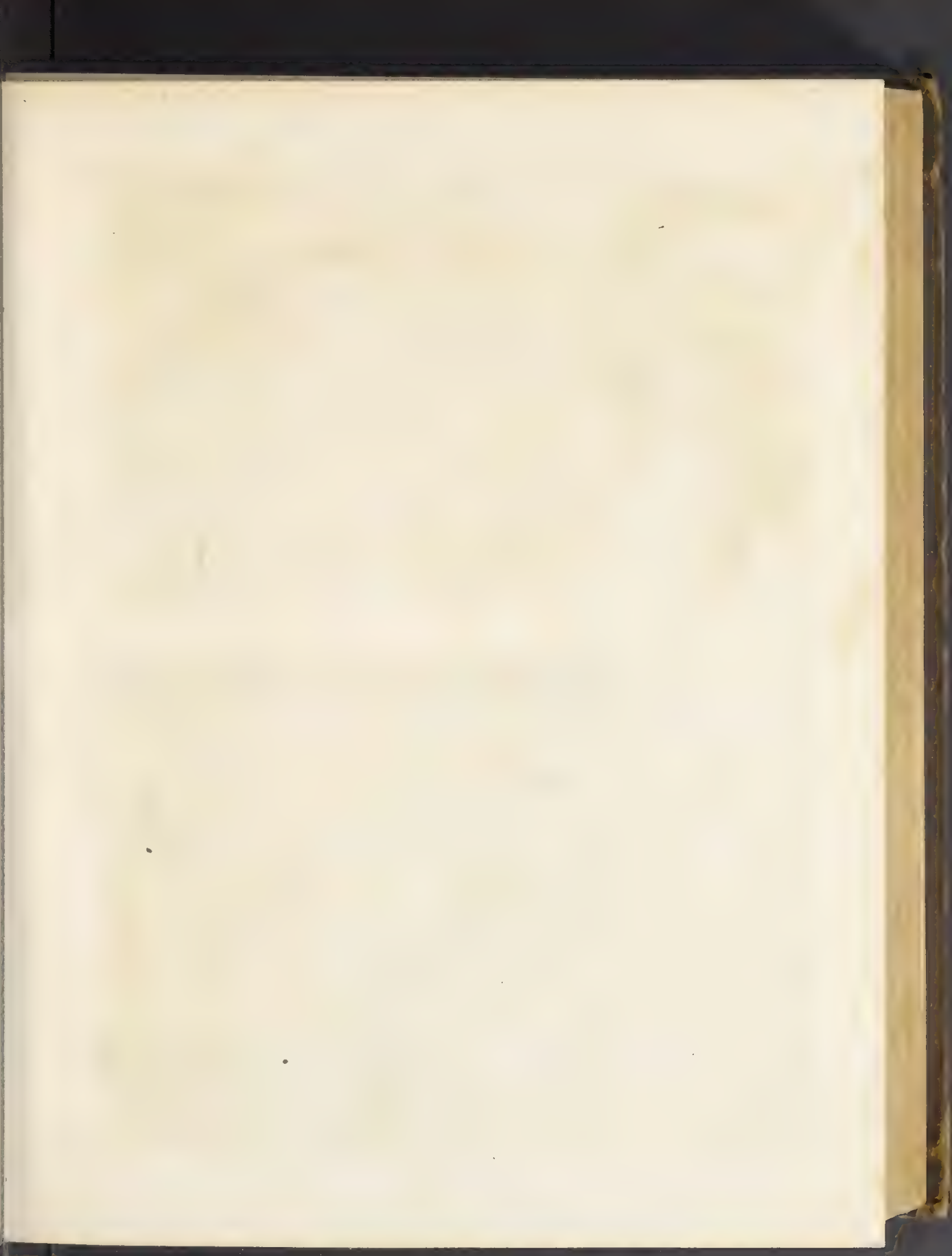
Carriages.

The carriages in Lombardy, and indeed throughout all Italy, are for the most part drawn with oxen; which are of a whitish colour: they have very low wheels. Some I saw without spokes, solid like mill-stones; such as I have seen describ'd in some antique basso-relievo's and Mosaicks. The pole they draw by, is sloped upwards towards the end; which is rais'd considerably above their head; from whence a chain, or rope, is let down and fasten'd to their horns; which keeps up their heads, and serves to back the carriage. In some parts they use no yokes, but draw all by the horn, by a sort of a brace brought about the roots of them: the backs of the oxen are generally cover'd with a cloth. In the kingdom of Naples, and some other parts, they use buffaloes in their carriages, &c. These do somewhat resemble oxen: but are most four ill-looking animals, and very vicious; for the better management of them they generally put rings in their noses. The butter and cheese made of buffalo's milk, is sad stuff: the latter so much resembles hog's lard, that 'tis sometimes mistaken for it; of which we had some pleasant instances.

Buffaloes.

They have one sort of favourite Madonna all over Lombardy, which is painted on the outside of the houses in the towns and villages, and on little walls rais'd altar-wise along the roads. The Christ is laid on a bank, &c. at a little distance from her; and she is in an inclin'd posture of admiration and adoration, looking towards him; and these words are writ under, *Quem genuit, adoravit*. "Him, whom she brought forth, she ador'd."

This





Manner of Passing the Go &c.

G. Vander vucht Peet

This, I think, is the only instance I have observ'd among them, wherein the Madonna does not seem to have the superiority over the Christ.

FROM Reggio, of which I have been speaking, the first place of note we came to, was Parma : from thence we made a short visit to Modena ; and at our return, pursued our journey, by the way of Mantua, Verona, Padua, &c. to Venice.

We visited Modena, Parma, and Verona a second time, after we had left Venice, and had been at Rome, Naples, &c. . So I reserve what I have to say of those places, 'till I come again to them.

IN our way from Parma to Mantua, we pass'd the river Leinza by a ferry, near a little village call'd Sorbolo : a large bridge there had been broken down by a great inundation about two years before. We afterwards pass'd through Guastieri and Guastalla : at the former, there is an uninhabited palace of the duke of Modena. There is a large handsome square, with a portico going about three sides of it.

The duchy of Guastalla is now in the hands of the emperor : as we pass'd by, we saw some antique statues left about the palace, but all seem'd to be in great disorder.

We afterwards pass'd the Po by a ferry near Borgo Forte. The roads hereabouts were then bad in July ; though rais'd in some places about twelve or fifteen foot above the level of the country. The way of passing the Po, and some other of the great rivers, is by a ferry made of two boats, over which is laid a floor of planks large enough to receive four or five coaches with their horses at once. The planks are so laid as to keep the boats at two or three yards distance from each other, for the water to pass between them. In the middle of the river, about 100 yards above the part which is to be cross'd, or more, if the passage be very broad, is fix'd an anchor, or sometimes the body of a tree, for a center ; from thence is brought a cable held out of the water by a row of small boats (perhaps a dozen) and continued to the ferry-boat ; this cable keeps it from being carried down the stream ; and as soon as 'tis put in motion by the current, the direction of the rudder carries

F

it

M A N T U A.

it a-cross. The joyn'd boats, of which the vessel is made, move side-ways ; so that the current of the water runs along between them ; by which means the cable is less strain'd, the stream having less power upon them.

In this journey we pass'd by Luzara, where was fought the battle between prince Eugene and the French.

M A N T U A.

Mantua, in or near which place Virgil was born, as appears (among other testimonies) from his old epitaph [*Mantua me genuit, &c.*] is said to have been built 600 years before Christ. 'Tis situated in the midst of a lake, which is made by the river Mincio : we pass'd over it by long bridges. The water of this lake was very low, when we pass'd it in July, and all over-grown with reeds and sedges. We find 'twas so in Virgil's time.

—————*velatus Arundine glaucâ*
Mincius—————

Æn. 10.

Mincius with wreaths of reeds his forehead cover'd o'er.

Dryden.

To this perhaps may allude that other passage of Virgil,

Et qualem infelix amisit Mantua campum
Pascentem niveos Herbosâ flumine cygnos. Geo. L. 2.

Or such a field as hapless Mantua lost,
Where silver swans sail down the watry road,
And graze the floating herbage of the flood. *Dryd.*

When it was that Mantua lost its country, Servius in his notes upon this passage informs us, together with the occasion of it ; which was, when Augustus order'd the grounds about Mantua, as well as those of the Cremonese, to be distributed among his foldiers. Augustus having gain'd the victory over M. Antony, as a punishment to the Cremonese, who had sided with Antony, took their grounds from them, and gave 'em to his army ; and these being not sufficient, he added those of the Mantuans ;

Mantuanans ; not through any fault of theirs, but by reason of their unfortunate neighbourhood ; and this gave occasion to that other passage.

—————*Superet modo Mantua nobis ;
Mantua, vœ miserræ nimium vicina Cremonæ !* Ecl. ix.

—————Shield the Mantuan towers,
Obnoxious by Cremona's neighb'ring crime. Dryden.

The situation of Mantua we find by Livy to have been the same as 'tis now in, and long before his time ; *Pontibus, ut nunc, olim terræ continenti adnexa fuit.* “ It was formerly, as “ 'tis now, joyn'd to the surrounding land by bridges.” He further adds, that “ that was the longest bridge, which leads “ towards Verona.”

At our coming into Mantua, we were examin'd by some Hussars belonging to the emperor. The first street at the entrance is fair and open ; and there are a great many good houses throughout the city ; but it did not seem to be any better peopled than the generality of the Italian cities are ; which is usually thin enough. By reason of our short stay there, we could not see the palace, which is called T, from the figure of its area, resembling, as 'tis said, that letter : nor was it so great a loss, as it would have been some time ago, while the duke of Mantua was there himself, possess'd of that noble collection of statues, pictures, and other rarities, which are now dispers'd all over Italy : for at this time you scarce see any collection, where they don't shew something that belong'd to the *Duca di Mantua*. The emperor was making some new fortifications at Mantua, which we saw as we left it.

As we came towards Verona, a large open plain gave us a clear view of a part of the Alps. We went directly upon them for a good while ; then left them on our left hand, when we turned to Verona. The country on that side being flat, we had a view of Verona a good while before we came to it. The beginning of this day's journey, we had very bad roads, considering the time of the year [July] ; some deep holes, with water lying in them. They chang'd to a fine gravel, as we came nearer Verona.

FROM Verona, we came to Vicenza, plentiful of counts, ever since Charles the fifth, according to an old story, dubb'd them so all at once.

Here are a great many buildings of Palladio, publick and private: among the rest, a theatre, and an arch, in imitation of the ancient triumphal ones. This makes a very pleasant view from the road, together with the Campo-Marzo, which is seen through it: it lies a little on the right hand as we enter the city. We made no stay here, but pass'd on to Padua.

P A D U A.

OUR approach thither was by a rais'd way, which we went along, some time before we enter'd the city; not unlike that as we enter Cambridge from Huntingdon. But, if we compare the roads, we must not compare the universities. That of Padua is not now in so flourishing a state, as it has been. The same may be said (and that in a much greater degree) of the city in general.

'Tis encompass'd with a double wall; the inner, which is the ancient one, is very ruinous; and the outer (a fortification made by the Venetians) is but in a bad condition. Here is truly *rus in urbe*; for a great deal of ground within the walls is unbuilt, and where it is built, the streets are in several places over-run with grass; for a great many considerable houses are uninhabited. Some of the best are in the nature of villa's to some of the noble Venetians. That of the Foscari has a court before it, which to an antiquary would be the most precious in the world, and preferable to one surrounded with the stateliest porticoes or noblest ornaments. 'Tis the arena of the ancient amphitheatre of Padua, and some ruins of the amphitheatre itself remaining are its walls, but somewhat debas'd with modern reparations.

Of the churches, that of St. Giustina is much the finest, as to the structure, though St. Antonio's does far out-strip it, as to the devotion of the people. The great resort of the devout to this church, arises from its being possess'd of the body of that saint; who, *κατ' ἐξοχήν* is there call'd *Il Santo*: though, by the by, as great a saint as he was, he has turn'd the Blessed

Virgin
1

Virgin out of doors; for the church was formerly dedicated to her, but since he set footing there, it is no longer hers. The whole church is very rich in monuments, silver lamps, and other ornaments; but the *Capella del Santo* [the chapel of the saint] is so in a much more extraordinary manner. There his body is deposited in a rich tomb of white marble, the upper part of which is an altar; it stands *isolata*, as they call it; that is, not joined to any wall or pillar, but single by itself, so as that you may go quite round it, and view it on every side: there are some chinks between the stones, on the back part of it, through which there passes from his bones (as they tell you) an aromattick scent. Such a scent there certainly is, but that may be accounted for without a miracle. Three sides of the chapel are fill'd with basso-relieues in white marble, representing the history and miracles of the saint: they are most of them excellently well done, by Sanfovino, and other very good masters*: the fourth is open to the church. There are two great silver-candlesticks supported by angels finely done in white marble by Parodio; besides near forty silver lamps continually burning. The resort to this chapel, and indeed to the whole church, for the sake of this faint, is incredible; scarce yielding to the *Casa Santa* † itself. Hither sometimes come pilgrims from very distant places; and the concourse from the neighbouring cities is very great. Here they hang up their vows; here they rub their beads, and foreheads too upon the sacred marble, after they have greedily drank up the precious scent at their nostrils. In short, however thin of people the other parts of Padua may be, this church is always sufficiently crowded. In the choir are fine bas-reliefs, in wood, by Andrea Brioso, anno 1515; others in brass, by Giacomo Velano, disciple of Donatelli; Scripture stories. Near the choir, hangs a picture of St. Antonio, which they say is an original, drawn from his own face. The inscription tells us he died anno 1231, ætatis 36; a young age to have attain'd to so great a reputation for sanctity! Behind the choir is an additional building, which they call the sanctuary, a *Rotonda*, begun thirty years ago, and not quite finish'd when we were there in 1720. 'Tis richly adorn'd with marble, and has some good statues of Parodio. Behind the pulpit is an

* Tulli Lombardo and Hieronymo Campagna Veronese.

† The holy house of Loreto.

old

old chapel [of St. Felix], where there is the crucifixion of our Saviour, the casting lots for the garment, &c. finely painted in Fresco by Giotto, and the best preserv'd of any thing I have seen of that old master. There is another chapel, all hung round with vows; among which there is a pretty odd one of a man, who, they tell you, was wrongfully imprison'd in a tower: he implor'd the assistance of St. James, who came, and gave the tower a tip, to make it lean a little on one side; and out crept the prisoner at the bottom: and the representation of this matter, is the subject of the votive picture hung up there. I know not how St. James, or any such old-fashion'd saint, came to be in so much credit with him: for, generally speaking, the scripture-saints hold no degree of esteem, if compar'd with those of the modern calendar.

Near this church, is what they call the school of St. Antonio. There are at Venice a great many buildings of this nature, which are meeting-places for certain confraternities, upon religious and charitable accounts.

The inside of this school is all painted in fresco; the subject, the life and miracles of the saint. Several of them are done by Titian. In one of them, a new-born infant, at the command of St. Antonio, pronounces who was his father. The man had come home from abroad, and found his wife brought to bed: He was not satisfied as to the child, thinking he was not his own. St. Antonio, knowing the suspicion to be unjust, to clear the innocence of the mother, gives the new-born infant the power of speech: the wise child knew his own father, and immediately claim'd him. In another, a youth had kick'd his mother, and at confession declar'd it to St. Anthony: St. Anthony told him, he deserv'd to have his foot cut off for so wicked an act; the youth, struck with remorse, immediately went home, and cut off his own foot. The mother went and told St. Anthony what had happen'd. St. Anthony came, set his foot on again, and perfectly heal'd him. In a third, a soldier had kill'd his wife, on suspicion of her having play'd him foul play. As he was making off, St. Anthony met him in the way, and bade him go back; told him his wife was not dead; that she was alive, and innocent. A great many other stories of the like sort, are painted round by other masters, which

I did not much regard, nor should I have been so particular in these, but that I found them so well told by Titian. 'Tis the general way in most of the convents, to have the life and miracles of their founder, or some considerable saint of their order, painted round their cloister, in several compartments under the several arches: and be the cloister never so large, they seldom fail of miracles to go round with it.

At a little distance from this church and school, is an equestral statue in brass of Gattamelata, a general of the Venetians.

The church of St. Giustina was design'd by Palladio: 'tis truly a noble structure, and most richly adorn'd on the inside with marble, paintings, and gilding. I cannot say much as to the beauty of the outside. In the first place, you don't come well at the sight of any part of it, except the Façade, and that is utterly unfinished, left only in rough brick-work, to be cover'd some time or other with a fine front of marble. The several lesser cupola's, which go along the nave, though they look extremely well within the church, have not so good an effect on the outside; but seem'd rather to embarrass it, according to such views as we had of it, at some distance; but the inside is truly beautiful, well lighted, having fair open views, enliven'd, but not incumber'd with ornaments. I know not whether (after St. Peter's at Rome) any church I have seen, would afford a better and more agreeable variety of prospects, if well taken in perspective. The architect indeed seems here clearly to have out-done himself, if we compare any of his other works (tho' he has done many fine ones) with this. As the whole is finely adorn'd with marble, so is the pavement extremely rich: the figure of the design in the disposition of the marbles, is various in the several chapels; and in the several parts of the nave; the fancy in some places is a little odd: a good deal is laid in such form and shades, as to represent cubes set on one corner: one chapel represent beams set a-cross, and hollows between them. Quære, How well judg'd, when the floor you are to walk upon is (as it should be) really even, to contrive industriously, with great art and greater cost, to make it appear uneven. One must not over-much regard the accounts they give sometimes of the expences of such works: but they told me, that this pavement alone cost three hundred thou-

1720.

thousand silver ducats, which are worth about 3*s.* 4*d.* or 3*s.* 6*d.* apiece. [At 3*s.* 4*d.* apiece, it comes to 50000*l.* sterling.]

The same person told me they had offer'd eighty thousand crowns to have the Façade adorn'd with marble; but that it would not be undertaken for that price. The friars of this convent [Benedictines] are rich enough to do almost any thing. There is within the church, a fine Dead Christ, Blessed Virgin. &c. in white marble, of Parodio Genoese. There is a well in the same church cover'd with a grate, and encompass'd with a parapet-wall, in which are preserv'd the bones of a great many martyrs, who suffer'd death (as they say) in a large open place before that church; part of which is from thence call'd Campo Santo. Hither the pilgrims come to rub their beads upon the stones that are about the well, and kiss them with great devotion. They are not content with less than two of the four evangelists, St. Matthew and St. Luke, both whose bodies they say they have there, and whose tombs they shew; and insist, that, tho' they pretend to have a St. Luke at Venice, this of Padua is the true one. They told us, that the then present pope [Clem. XI.] had indeed declar'd in favour of the other; but time would come, they did not doubt, when their's would be again pronounc'd the authentick, as it had been in times past. I saw a fellow crawling on his hands and knees about the tomb of St. Matthew. There are fine bassò-relieues in wood in the stalls of the choir. The great altar-piece represents the martyrdom of St. Giustina; 'tis of Paolo Veronese; the design seems a little confus'd, and not so *degagé* as most of his other works are. In an old choir adjoyning, there is some painting of Andrea Mantegna, and an altar-piece finely colour'd by Hieronymo Rumani. There is a subterraneous chapel with a corridore leading to it, painted in fresco. This (as I remember) they said was St. Giustina's prison. The convent is very large: one of their cloysters is surrounded with very old painting in fresco. They have a very fine library with curious pillars of marble, and fine carving in wood; for they pretty much study the ornamental part; there is a fine vista through it and the abbot's apartment. Their cellar is not worse furnish'd than their library; it has several large vaults, with double rows of butts two yards diameter each.

At

At the church of the Emeritani, the English, though protestants, have a right of burying ; a privilege not elsewhere allowed to those they call hereticks. On each side the great altar, is a saint painted by Giorgione. In a side-chapel, the death of St. James by Andrea Mantegna, and the death of St. Christopher by Giusto. There is a fine St. John of Guido in the sacristy.

At the entrance of the garden of simples are directions for your behaviour when admitted. *Hic Oculi, hinc Manus, &c.* "Look, and welcome, but, handsoff." We saw there the *Jujube*, which bears a fruit somewhat like an acorn ; we ate of them at Venice. There was the *Lentisco di Scio*, the *Flos Passionis*, representing the instruments of the Passion, and several African and other foreign plants.

The garden of Papafava is very pleasant, with statues and other suitable ornaments. From the top of a summer-house in the middle of a wilderness or maze there, we had a pleasant view of that part of the town. There is a whole house of arbours, with galleries, chambers, and beds of earth instead of feather-beds, and all passages of door-cases, &c. as in a house. At the garden Morosini, we saw the *Pompelmus*, a species of orange of a vast size, an East-Indian fruit : 'tis ripe in May. The gardener told us he had four thousand different species of plants.

At the *Palazzo di Mantua*, we saw a colossal statue of Hercules, nineteen cubits high : 'twas made by Ammanati Fiorentino.

The university is better regulated than it has been. There are none, or very rarely now, any of those * *Chi-va-li*, murders that formerly were frequent. The number of students is not so great as it has been : and they have found a necessity of bringing it under better regulations. All the building belonging to the university is no more than the schools in ours, and dispos'd in much the same manner ; with halls for readings in the several faculties ; for the students lodge in the town ; and so too they do in most of the other foreign universities. The arms of those that have been rectors, professors, syndics or counsellors,

Sindici.
Consiliarii.

* That was the word, when the Mohawking scholars rambling among the Porticoes in the streets a-nights, knock'd down people, and murder'd them for sport. *V. Missin.*

are hung round the Porticoes within the court. Of the counsellors there are twenty-two ; one out of each of the several countries, from whence students come ; English, Scotch, &c. as well as those of roman-catholick countries. Among those of our nation I observ'd the names of Finch, Willoughby, Stokeham, Frewen, &c. Besides the coats of arms, there are pictures and busts of some of them. There is a theatre for anatomy, dispos'd in the same manner as I suppose is usual elsewhere. A table for dissection of the body is in the area, and but just room to go about it. Galleries go round in several heights, as narrow and steep as well can be ; that such persons as are in the upper ones may be the less hinder'd from seeing ; but those toward the top, I think, cannot see much. There are several houses in the town painted on the outside by Paolo Veronese, Giorgione, &c. The knockers at the doors of some of the principal houses are finely imagin'd ; animals of several sorts, foliage, &c. like some of the antique lamps. Mr. Talman had several of them design'd by signior Grifoni to bring into England.

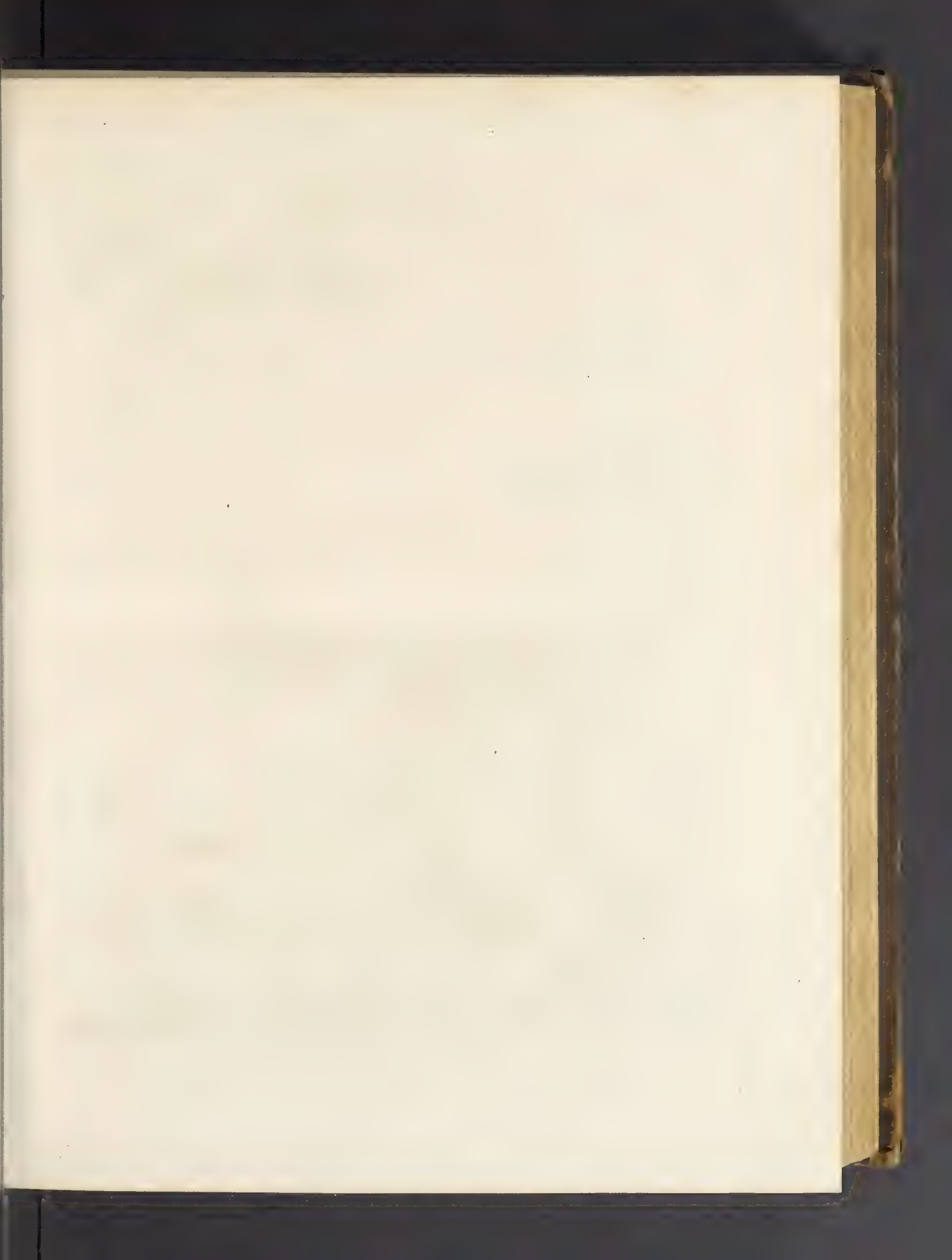
At the *Casa Verese* is a pretty good collection of pictures, antique busts, and statues.

The suppos'd bones of Antenor and Livy are almost in as high esteem with the Paduans as those of their two evangelists ; and the two former may in time become saints, as Boetius is now at Pavia.

The tomb of Antenor is plac'd at the end of a street, (I think 'tis that of St. Lorenzo) in a row with two others ; one of which is Zabarella, an ancient noble Paduan.

The tomb of Livy is plac'd at the upper end of the town-house, which is very large, and much resembles Westminster-Hall : 'tis up stairs. About the upper end there are some old paintings, much decay'd ; they are said to be of Giotto. Towards the lower end is what they call the *Lapis Vituperii*.

On this stone 'twas anciently a custom (not practis'd of late) that if a debtor would sit down bare-buttock'd, in a full assembly, and swear himself not worth such a sum, (about five pound of our money) he should be freed from his debt, and all further prosecution of his creditors.





4
A. Burcello B. Remulcio C. Gondola } Burcello &c. a Conveyance
from Padua to Venice.

Though there are several large open places, and much waste ground within the walls of Padua, the streets are many of them very narrow, and very ill-pay'd. There are Porticoes along the sides of the streets here, as in most of the other cities of Lombardy. The river dividing itself into branches, runs through several parts of the city, which makes it very pleasant.

They have here a cloth-manufacture; and the noble Venetians are, for the encouragement of it, by their laws oblig'd to wear no other cloth, at least for their gowns; but they find means to evade it. Martial makes himself merry with the *Tunicæ Patavinæ* in his time.

*Vellera cūm fumant Patavinæ multa trilices,
Vix pingues tunicas ferra secare potest.* L. 14. Ep. 143.

Coarse Paduan drabs exhaust the wasted fleece,
A saw can scarce work though the stubborn piece.

We find by this, that the cloth-manufacture of Padua is at least an ancient one.

Our antiquary at Padua, Dr. Mingoni, a doctor of laws, keeps a register of the strangers he attends upon; his fee is a pistole.

FROM Padua we went in a Burcello down the Brenta to Venice.

The Burcello is a large handsome boat; the middle part of which is a pretty room, generally adorn'd with carving, gilding, and painting. 'Tis drawn down the Brenta with one horse to Fusino, the entrance into the Lagune; and from thence to Venice, 'tis hawl'd along by another boat, which they call a *Remulcio*, with four or six rowers. The passage down the Brenta is very pleasant, being enliven'd on each side with pretty villages, and with palaces, many of them built by Palladio, which are villa's to the noble Venetians. There is one which they call *al Albero d'Oro*; it belongs to a family of the Grimani. Of one of this family they tell this story: that he had lost at play a great sum of money, and all his real estates one after another, but this villa: when this came to be made the stake, he insisted upon excepting out of it a great tree he had a particular kindness for: it was agreed to; but his ill fortune

still pursuing him, and this villa being gone after the rest, he at last set this dear tree likewise against a sum of money. At this throw, fortune again turn'd; he sav'd his tree, and won the money. He continued his play, got back his estate, and with it a sum of money too, much greater than that he had lost. From this lucky turn, that fortunate tree to which it was owing, takes its name; and is called *Albero d'Oro*, the golden tree.

We pass'd through several sluices, which are for keeping up the water in the river.

From Fusino, where we enter the Lagune, 'tis five miles to Venice.

V E N I C E.

THE Lagune, or lakes, (in the plural number, tho' it be but one)* is the name given to that vast harbour, or inner gulph, in the midst of which Venice stands. It has in it many shallows; and, for the avoiding of them, there are rows of poles, on each hand, whereby the boats are directed to keep the channels in the several roads that are to be taken. It is parted from the outer or great gulph, the Adriatick, by a long neck of land, which they call the *Lido*; the word in the general acceptation signifies no more than *shore*; and this *Lido* serves as a mole to keep the main force of the sea from much affecting the Lagune: these are generally pretty smooth, except in case of high winds, which sometimes rise very suddenly, and with great violence: in such case, woe to the Gondola's that are abroad, for they can endure no weather. When there is any sign of a storm approaching, they immediately make home-wards, with all the haste they can; and if they happen to be caught, they strait throw away the tilt or awning: one of these is the nearest word we have for the covering of a place in the middle of the Gondola's made with a frame of wood, done over with black bays, with a door at the entrance, and little sliding windows on the sides. Not only on the Lagune, but in the canals

* The speaking of the Lagune in the plural number, is not without reason neither; they being distinct enough in their bottoms, tho' their waters be united in one common surface at top.

within

within the city, when a sudden storm arises, though the canal be now spread over with Gondola's, in a moment's time they all disappear. The figure of the Gondola's is very long in proportion to their breadth; and yet 'tis wonderful to see with what dexterity the fellows will manage them, at a short turning in the narrowest of their canals, and avoid clashing against other Gondola's; and this is frequently done by one Gondolier, for the hackney Gondola's have no more. At the fore-part of the Gondola is an iron platè, rais'd about five foot, in figure not much unlike a swan's neck; there are (a sort of) broad teeth which go along the fore edge of it; and it terminates in a kind of ax's head at top. The Gondola is not a vessel made for war, but by the formidable appearance in the front of it, it seems to threaten as much as a Roman Rostrum. Tho' the Gondoliers are a set of fellows that have all their paces, they do not in a literal sense "look one way and row another;" they row standing; one at the fore-part of the Gondola, and the other behind. The best place in a Gondola, and that you compliment your friend with, is on the left hand; the reason is, that you have there a fuller view of the fore Gondolier, who stands on the right side of the Gondola, in case you would give any directions to him. But they are very exact in Italy to give the right hand in a coach to the most honourable person.

'Tis time I should say something of the city itself; I have been led insensibly to speak of the Gondola's first; and, I hope, not altogether amiss; for they are made use of sometimes as a conveyance to the city, as well as in it.

To begin then with the distant view of the city: 'tis a pleasure, not without a mixture of surprize, to see so great a city as Venice may be truly call'd, as it were, floating on the surface of the sea; to see chimneys and towers, where you would expect nothing but ship-masts. It stands surrounded with waters, at least five miles distant from any land; and is thus defended by its fluid bulwark better than by walls or ramparts; for, let the Venetians but pluck up their poles out of the Lagune, and they may defy any foreign vessels coming near them by water; and by land there's no coming at them.

Though

Though the excellence of Sannazarius's epigram has made it so generally known, I cannot forbear repeating it on this occasion.

*Viderat Adriacis Venetam Neptunus in undis
Stare urbem, & toti ponere jura mari.
Nunc mihi Tarpeias quantumvis Jupiter arces
Objice, & illa mœnia Martis, ait.
Si pelago Tibrim præfers, urbem aspice utramque,
Illam homines dicas, hanc posuisse Deos.*


The following translation was taken in part from Tate's miscellany.

Neptune saw Venice on the Adria stand
Firm as a rock, and all the sea command;
If thou Tarpeian tow'rs, great Jove, said he,
Prefer to these, and Tiber to the sea,
Compare the cities, view 'em both, and then
Own this was built by gods, and that by men.

The * first rise of Venice was owing to the terrible havock made by Attila, that *Flagellum Dei*, that scourge of god, (as he is call'd) on the *Terra firma*, when he routed the people from their habitations, and drove all before him with Fire and sword. Such as could, betook themselves to the banks where Venice now stands, and there took refuge; and the repose which was denied them on land, they found amidst the waters. And as Romulus's Rome was only clay cottages, and continued little better, 'till Augustus gave her marble palaces; so

* That is, first as to any thing considerable: tho' the islands of the Lagune where Venice now stands, were inhabited long before; but that was only by poor fishermen, till the beginning of the fifth century; at which time the Rialto being declar'd a place of refuge by the Paduans, who were lords of the islands of the Lagune, it began then to be flock'd to as a safe retreat, in times of calamity and distress; which were brought upon them by the several incursions of the Goths and Huns: — of the Goths, first under Radagaisus in the year 407; afterwards under Alaric, in the year 413; — of the Huns under Attila, as above mentioned.

was the original *Venice Lateritia**, tho' it be now *Marmorea*; for so in fact it now is, in a great measure; several of its churches, other publick buildings, and the principal palaces, being all of marble; and not plain marble only, but inlaid with Serpentine, Porphyry, and other richer stones. That part of Venice we first came to, is much broader than the other, which is in a great measure taken up by the arsenal. The great canal runs

through the nearer part of it, in the figure of an S inverted , the famous bridge of the Rialto going over the middle of it. There is another considerable canal called *Canal Regio*, but nothing so great as the last named: that canal is strait: the lesser canals like veins in a body disperse themselves through every part of the city. These canals are the great streets of Venice; for the land-passages (which they call indeed no more than *Calle*, paths or foot-ways) are much the same with our alleys in London. Nor do I know any thing so like them as the alleys by Round-Court near Covent-Garden. There is generally little more room than for two to go a-breast; and when you come to a place big enough for a boy to whip a top in, they call it a *Campo*. Tho' the general and most publick passage be by water, there is a communication between all the land-passages (except those of the *Giudecca*) by bridges; of which there are between four and five hundred. These bridges very rarely have any battlements, and generally consist of one arch. The ascent to them is by steps, made of what they call the *Pietra dura*, a sort of white marble; which is often so slippery, it requires a careful footing. There is not such a thing as a coach or a cart to be seen in all this great city: if there were, I know not where they must drive them. All weighty burthens are carried by water; all visits paid the same way; and you have no more to do than step out of your Gondola into your friend's house. In some few places, they have what they call the

* It was, in strictness, then not so much as *Lateritia*. Reeds and wood were the first houses, in the time of Alaric———Afterwards, upon the miserable destruction of the cities on the *Terra firma*, by Attila, the people that were driven from them having now no hopes of returning to their former habitations, began by degrees to settle themselves in the Lagoon; fetching away the bones and marble of those demolished places to build themselves others more safe in those islands. *Appendix to Puffendorf's Introduction to the History of the principal Kingdoms and States of Europe.*

Fundamente between the canals and the houses, like the quays [or keys] they generally have in the towns of Holland, and in some places here : those that are on the sides of Fleet-ditch are most like them of any that I know here. But for the most part the houses stand directly in the water; with a pair of stairs for conveniency of landing. We frequently see crab-fish, left at low-water, crawling on the sides of the houses. They call them *Granci teneri*, tender crabs, their shells being soft. The prospects are often very agreeable as you pass along the canals : the perspective view through the arches of many bridges at once, in the lesser canals, and palaces frequent in all, but more particularly adorning each side of the great one, make the voyaging through these watry streets very entertaining. I know not what there may be in other parts of the world ; but there seems somewhat particular in this city that distinguishes it from all others I have seen ; not only in its extraordinary situation, but the very look of the city itself ; in the appearance of the nobles ; in the diversions of the people ; a good deal in their habits, especially those of the women, which differ even from those of the other cities of Italy.

The churches, schools and palaces, are many of them built in regular orders of architecture, and in a good taste, by Palladio, Scamozzi, Sansovino, &c. The older ones have a sort of Gothick finery, which may be call'd rich at least, if not beautiful. The outside ornaments of each of these seldom extend further than the Façade : there are indeed some exceptions. 'Tis not enough that the churches, and other principal buildings, abound with fine paintings within ; but you'll see many private houses, and some of them mean enough in other respects, ennobled on the outside walls, by the hands of Titian, Tintoret, Paolo Veronese, Giorgione, Pordenone, and other principal Venetian masters. This practice in general is common enough in other cities of Italy ; but we do not often elsewhere meet with such hands on the outsides of houses as we do here.

The chief and much the most beautiful part of the city is the *Piazza di S. Marco*. 'Tis of an oblong figure, having the church of St. Mark at one end, and that of St. Geminiano at the other. On the sides, are the Procurati's ; the old on one side, the new on the other. The Piazza makes

a return at a right angle, towards the sea; and with it the new * procuraties on one side; the Doge's palace is on the other. This return of the Piazza is called the Piazzetta, or little place. On one side of the Piazzetta [that next the Doge's palace] is the Broglio, where the noblemen meet and walk, and no other person is to intermix among them, or walk in that part while they are there, except barely to cross. I have seen them sometimes on the other side, but the first is that which they most usually frequent. They are so civil as to take up no more than one side at once. At the corner of the new procuraties, just as you turn out of the Piazza into the Piazzetta, stands the Campanile [or steeple] of St. Mark; for in Italy the steeples are generally separate from the churches.

At the end of the Piazzetta next the sea, are two † Granite pillars; on the top of one is St. Mark's lion, on the other is St. Theodore, and a crocodile at his feet. St. Theodore was the ancient patron of Venice, but was forc'd to give way to St. Mark upon the arrival of his body there. St. Theodore holds a lance in his left hand, and has a buckler on his right; which they say is a symbol, denoting that self-defence is the principal thing they aim at, and that they are never forward to take up offensive arms but in case of necessity. Notwithstanding this plausible explication they give of the matter, it seems to have been the sculptor's blunder; which the Venetian engravers of these days choose rather to cover than account for, by putting the lance in the right hand, in the prints they give us of him. Between those two pillars is the place where criminals are executed: and 'tis said that the noble Venetians won't by any means pass between them; that they look upon it as ominous, and a presage that he that does it, shall end his days there. This superstition had its rise from the example of the doge Marino Falieri, who arriving at Venice after his election, and not being able to pass under the bridge of the *Canal di S. Marco*, the waters being so high, landed between these pillars: which

* The *Procuratie*, as they call them at Venice, (or *Procuraties* in English) are ranges of apartments belonging to the Procurators of St. Mark. Somewhat more will be said of these hereafter.

† An *Obelisk* stone: wherein are many grains, or small bones, dillicd; like the kind which gravel contains. I have seen, in the obelisks at Rome, which are of the same sort of stone, empty holes or sockets, whence the small bones had been knock'd or pick'd out.

Amelot.

did indeed precede his ill fate, but surely did not cause it. This doge, not able to obtain the justice he demanded against Michael Sten, who had been too free with his wife, or one of his family, resolv'd to revenge himself by a massacre of the principal nobility; but one engag'd with him in the conspiracy, [Bertrand Pelizzarre] discover'd it to the inquisitors of state, who the same day cut off this doge's head in the first year of his government, and the 80th of his age.

In memory of this discovery they have now an annual procession round the *Piazza di S. Marco* on the 16th of April, St. Isidore's day; and in the hall of the great council, where are the pictures of the doges, with their names, there is only a black cloth in the place of his, (*per infauſta memoria di diſhonore*, for the unhappy memory of the disgrace, as says Contarini in his history of Venice) with these words, *Locus Marini Faleri decapitati*, "The place of Marino Falieri, who was beheaded." They have it now for a proverb at Venice, *Guardati dal Intercolonnio*, "Have a care of the space between the pillars." Near the other end of the Piazzetta are two square pillars of white marble, between which 'tis said a doge was once hang'd; and they have since been called The Doge's Gibbet: they stand just at the entrance into the doge's palace. Hard by are four figures, two and two, as whispering; which they say represent so many brothers, each two of them plotting to poison the other two, which accordingly they did, and all four died.

We cannot say of the church of St. Mark as Ovid does of the palace of the sun, that the workmanship out-does the materials, but just the reverse. I have never seen such variety of marble in any one place, and that so beautiful as here; the whole church, inside and outside, is all marble and Mosaick, cieling, sides, and floor. There is indeed an excessive diligence seen in the workmanship, which has produced a perfect exactness as to the manual part: 'tis pity the design was not conducted by a better judgement, and a finer taste of architecture: 'tis neither what we call gothick, nor is it regular: those that have been in Greece say 'tis built after the manner of the churches there; and it seems to be an awkward irregular putting together of some of the regular parts of architecture; for the pillars are many of them of the Greek orders, but not right either in their measures or disposition. There are a world of trifling small pillars at the

front without; four or five little ones mounted on the top of a big one. The inside seems much better than the outside; the parts larger and more noble; but 'tis heavy and dark. The Mosaick designs (after Titian) are some of them as good, as others (the elder ones) are odd and extravagant. They are most of them scripture-stories, or legendary accounts of some of their saints: but there are likewise other fancies. Among the rest there are represented two lions fair and fat, plac'd in the water; two others, lean and meagre, upon dry land; to denote that the Venetians (whose ensign is the lion), while they employ themselves at sea, will be rich and powerful; but if they leave that for the land, will become poor and weak. There is a sort of Portico at the entrance; which likewise makes a return, and encompasses a good part of the church: this also has a great deal of Mosaick. Over the chief entrance there is a figure in a priest's habit, with his hands extended upwards; and over his head a single hand, as blessing him. This is a very good piece of Mosaick after a design of Titian. They have here a Madonna, which they tell you was painted by St. Luke; and some pillars from Solomon's temple: I think they are of Serpentine. St. Luke is but little oblig'd to them for the pieces they ascribe to him: charcoal and brick-dust are generally their prevailing tincts. It seems as if they pick'd up the most sullied gloomy Madonna's they could get, as better favouring of antiquity, to affix St. Luke's name to: but the mischief on't is, that several we have seen appear to have been painted in oil; which was not made use of in painting, 'till of very late days, compar'd with those of St. Luke. They generally indeed take care you shall not come very near, to examine the workmanship; but keep you at an awful distance, under a shew of reverence to the sacred image; which has for the most part a glass over it too. The middle gates at the principal entrance into this church are of brass; I think those on each side them are so too. 'Tis not only the inside of this church and Portico that is filled with Mosaick; but they have a great deal on the outside likewise, open to the Piazza, in the Mezzo-Lune, as they call 'em [half-moons], under the several arches, design'd by Maffeo of Verona. Over the middle gate stand the four famous antique horses, of brass gilt. It is said they are the work of Lyfippus, and that they were presented to Nero by Tiridates

king of Armenia. They stood first on Nero's triumphal arch at Rome, and were remov'd thence by Constantine to Constantinople; when the Christians took that city in the year 1206, they were brought thence by the Venetians, and plac'd where they now remain. A good-deal of gilding yet appears: in the other parts they are greenish, occasion'd by the weather. They are of a fine design, and great spirit in the execution. I have seen medals of Nero, having on their reverse the triumphal arch, with the horses upon it. 'Tis said it was the intent of the Venetians at the building of this church, to make it the finest thing that should be seen; and had the architect been as good as the materials are rich, it might have been so; for certainly no cost or pains have been wanting, that might contribute to its ornament.

On the south side of this church stands contiguous the treasury of St. Mark, rich in jewels and in relicks; the different treasures are kept separate; the state-jewels in one apartment, the relicks in another: tho' the later are pretty well enrich'd with jewels too. The sight of this treasury is not a matter very easily to be compass'd. Three procurators of St. Mark have the three keys of it, and 'tis necessary that one of them be present whenever it is shewn, and that the other two send their keys: so that the opening of it is generally in compliment to persons of distinction; and there have been instances of some of them, who tho' they have been promised a sight of it, and had a time fixed for that purpose; yet have waited for some hours, and been disappointed after all: but my lord Parker had a quick and respectful admittance. The procurator Foscarini was the gentleman who took the trouble of being there that day. The principal relicks they shew'd us, were, what they call'd the blood of our Saviour, some of the wood of the cross, one of the nails, and one of the thorns; a knife made use of at our Lord's last supper: some milk of the Blessed Virgin, some of her hair, and some of her veil. Relicks of saints in great abundance; their skulls and other bones; parts of their garments, &c. Among the rest they shew'd a joint of St. Christopher's finger, which a lady who stood next to me observing to be a very large one, declar'd she should now no longer wonder that they painted St. Christopher of so vast a size; and, large indeed are the representations of him: I have seen pictures and statues of him which I believe were

were ten yards high. There were several noble ladies there; for this treasury is so seldom seen, that when it is to be opened, 'tis presently nois'd about; the procurator admits some of his acquaintance, and others are ready to crowd in; so that we had some difficulty to get a sight of what we came for. This apartment was shewn by a canon of the church of St. Mark. At the shewing of the temporal treasury, the Procurator was closely present himself. Here are kept the state-jewels: the chief of which is the doge's *Corno*; the fellow who shew'd it inadvertently call'd it *La*Beretta del Serenissimo*; but, by direction of the procurator who presided, he chang'd the term to that of *Corona*. The cap-part of the *Corno* is of crimson velvet, brought forward with a sort of puff a-top, after the manner of what is always called among the virtuosi, the Phrygian bonnet; as it is seen in several antique statues and basso-Relievo's; particularly their own Ganymede, which hangs from the cieling at the entrance into their publick library; and also on some medals. The lower part is encompass'd with a circle of gold, set with large pearls, and other jewels of a great value (as are likewise the other parts), and a rich carbuncle a-top.

The origin of the ducal *Corno*, some pretend to have been this. That Pepin, son of Charles the Great, being by his father establish'd King of Lomardy, had a mind to see the rialto (for as yet it was not call'd Venice); and being received there with great marks of honour, did, on his part, make a Return, by several acts of liberality; discharging the annual tributes, payable by them to him, and presenting them with land of five miles extent in the *Terra firma* against the Lagune; with ample liberty of trafficking, both by sea and land: and that Pepin, observing the doge to wear no external mark of dignity, took off one of the sleeves of his vest, and put it upon the doge's head in the form of a bonnet: and from hence came the original of the ducal *Corno* or horn; so named, from the pointed end of this sleeve upon his head. And at that time, it is said, the place first received the name of Venice; for that Pepin would have the isle of Rialto, with the other neighbouring islands, to bear the name of Venice, by which name the whole province adjoining to the Lagune was then call'd.

Veneti or
Heneti.

They shew also the crowns of Crete and Cyprus; the Venedians have the crowns, and the Turks the kingdoms. We saw like-

likewise twelve gold breast-plates, enrich'd with large pearls, and other jewels, which belong'd to the ladies attending the Queen of Cyprus*; and as many rich ornaments for the head which were for the ladies of Helena the empress. There were a great many other rich jewels, and curious vessels of rock-crystal, agate, and jaspers, of which it were as endless as useless, to attempt an inventory; besides, that some of them have been mention'd by others. Over the door there is placed a very curious piece of art, a St. Jerom in the wilderness, in Mosaick: 'tis of a very good design, and particularly curious for the workmanship: the bits of stone are excessively small, and so they had need, for the whole figure seem'd not above a foot in length; yet every part perfectly well express'd; not only in the principal figure, but in his companion-lion, and the landskape.

The doge's palace is contiguous to the church of St. Mark: a corner of the church comes into the court, and appears as a part of the palace. At this corner stand two good statues of Adam and Eve, made by Andrea Riccio a Paduan. The architecture of the palace, on the outsides which are towards the Piazzetta and the sea, is very odd and extravagant. There are two heights of porticoes which go all along; above, there is a flat Brick-wall carried up, without either pillar or pilaster; only variegated with different-colour'd bricks, and some ill-shap'd gothick windows. The depth of this plain wall is more than that of the two porticoes which are under it put together; so that it has a very heavy look. The pillars in the lower portico have no base, and are scarce half the length they should be;

* The story that is told of the method whereby the Venetians became possess'd of the crown of Cyprus, and the breast-plates of these ladies, has not all the circumstances of honour that one could wish. James, the last king of Cyprus, considering the intire friendship that had been kept up between his ancestors and the Venetians, came to Venice, and desir'd the senate to single out one of the noblemen's daughters, and adopt her as daughter of the common-wealth, in order to be his wife. Accordingly they gave him in marriage Katharine Cornaro, a very beautiful young lady: upon which he return'd home, and lived in peace. At his death, leaving his wife big with child, he ordain'd that she and her child should enjoy the kingdom. The child died soon after it was born: and the Venetians hearing of the king's death, sent some armed galleys, under the command of her brother, George Cornaro, with the pretence of a compliment of condolance, in the name of the senate. Pursuant to the instructions given by the senate, Cornaro no sooner came before Famagosta (the metropolis of Cyprus) than he feigned himself sick, so that he could not go ashore: upon the news of which, the queen, with some of her courtiers, came on board to visit her brother; where she and her train were secur'd; and the Venetians surprising the city, subdued it, and the whole kingdom. See appendix to Puffendorf's introduction.

so that you can hardly forbear imagining the other half to be in the ground, and that they have sunk beneath the heavy weight a-top. The third side [which goes along a narrow canal] is built in a much better manner of architecture, of the *pietra dura*, a sort of marble they have from Istria : This side has a very rich look ; but whatever beauty there is in it, is in a great measure lost, for want of a due distance to view it at, so that you see all foreshorten'd above you.

On the other side the canal are the prisons ; to which there is a cover'd bridge of communication from the palace, for conveying the prisoners thither to be examin'd by the magistrates in the palace. This bridge they call (and justly enough) *Ponte de' Sospiri* [the bridge of sighs] perhaps in allusion to the *Scala Gemoniæ* of old Rome. There is a front of the prisons towards the sea, handsomely built by Sansovino ; a double row of porticoes goes along three sides of the court within the palace ; the church of St. Mark is on the fourth. On the top of the principal stairs, which lead to the upper portico or gallery, are two colossal statues of white marble, which are usually call'd the *Giganti* ; made by Sansovin, who was a very good sculptor, as well as architect : they represent Mars and Neptune : these are intended to set forth the power of the Venetians by land and sea. Among other ornaments on these stairs are represented some baskets of medlars ; and the Venetians, who are very fond of conceits, have found out one in this : these being plac'd as ornaments to the publick palace, the rendezvous of the magistrates, and the seat of government, and being a fruit very harsh and unpleasant, till fully ripe, they tell you 'tis a symbol or emblem, denoting that the administration of publick affairs in a well-order'd government, ought not to be in the hands of young raw persons, but those of mature age and experience. As you go along the porticoes, you see several gaping mouths, which they call the *Denuncie Segrete* ; they are to receive informations, by billets dropt in there, of any offences committed against the government ; as importing of contraband goods, false coining, abuses in the arsenal, navy or army ; publishing prohibited books, cabals, or intermeddling with affairs of state ; with many other particulars in the several branches of their government. And there are
 inscrip-

inscriptions on the wall, near each of the mouths, to shew severally what the crimes are that are to be inform'd of in each : what in this, and what in that, &c. The cells that these billets are dropt into, have a proper officer belonging to each, whose business is to inspect these particular matters, and make their report to the inquisitors of state, as some have told me : others, that the inquisitors of state go from box to box, and inspect them themselves ; and that they keep the keys of them. In this palace are the several halls of the magistracy, and courts of justice ; for though it be called the doge's palace, he is little more than a lodger in it : it is indeed the palace of the republick, the publick halls and offices belonging to them making much the greatest part of it. The stairs that lead from the upper portico or gallery into the apartments, are most richly adorn'd with paintings, and Stucco [plaster-work] gilt ; the stairs themselves are of the finest marble inlaid ; and now who would believe but those who have seen it, that these stair-cases, and other avenues adorned in like manner, with such excessive labour, art, and expence, should be suffer'd to become perfect houses of office ; with such filthy heaps, and nasty lakes, even at the entrance into the hall of the great council, that one scarce knows where to tread ? 'twould make the reader sick to say any more of it. But, this is a top instance of the Venetian liberty.

'Twould require a whole volume to describe the multitude of fine paintings in the several courts of justice, and the apartments belonging to them. There are some few of Titian, but vast numbers of Paolo Veronese, Tintoret, the Palma's, Bassano, and many others. I need not attempt a description of the particulars, there being several printed accounts of them.

The hall of the Great council (which would be a noble room, but that it wants a little proportional height) is fill'd with paintings ; cieling, sides, and ends. The subjects are chiefly historical, relating to their own state : embassies ; the interviews of some of their doges with popes ; expeditions ; victories ; taking of particular cities ; some emblematical and pompous pieces ; as, Venice triumphant, empress of the Adriatick, &c. most remarkable for its subject is that of pope Alexander the third, putting his foot on the emperor Frederick's neck.

Another

another particularly taken notice of for its vast size, is a representation of Paradise, by Tintoret : there are a multitude of figures in it; but too much confus'd : this is over the Doge's throne, and almost takes up that whole end of the hall.

In the hall of the college, (which is a select body of the nobles, who dispatch matters relating to embassies, and some other publick affairs) and in the hall of the Council of Ten, are a great many pieces of Paolo; and some of them excellently good : especially those in the place last mention'd : most of his in these apartments are painted on the cieling. I was particularly pleas'd with two of them ; one is Jove casting down thunder upon some figures which represent so many vices : these are intended to set forth the offences which come under the notice of this rigorous Council of Ten ; whose sentences are indeed as so many thunderbolts. Hard by, is an Angel with a book, which is to represent the decrees of this council. The other is Juno, who is pouring down from heaven, gold, jewels, crowns ; and among the rest, the Ducal Corno ; a figure of a woman below is receiving them on her lap : this represents Venice, and the Lion of S. Mark is by her. In this palace is a little Arsenal or Armory, which has a communication with the hall of the Great Council : in this Armory are kept a number of musquets always charg'd, and ready in case of any sudden tumult, or popular insurrection, against the nobles while they are sitting ; for them to lay hold of, and defend themselves with. The charges are drawn and renewed every three months. Besides these necessary arms, there are others, old ones, kept more for ornament than use. And some curiosities of other sorts : in the first place a Madonna of St. Luke's painting ; the whole gospel of St. Mark wrote in Latin, in such a figure as to represent the picture of St. Mark and his Lion ; the whole is within an oval of eight inches by six. An Adam and Eve cut in wood by Albert Durer with his penknife while he was in prison, as they tell the story ; and for the sake of which he obtain'd his liberty. Here they shew Attila's helmet, Scanderbeg's sword, a whole suit of armour of Henry IV. of France, finely inlaid with gold, a machine to light five hundred matches at once, a brass statue of Morosini [*Mauroceni Peloponesiaci*] general in the Morea, made

Vil. Amelot.

in honour of him while living. [The same honour they have now bestow'd on General Schulenburg, in the Isle of Corfu, in his life-time.] Several standards taken from the Turks, horse-tails, &c. A bust of Francisco Carrara, last lord and tyrant of Padua, set round with little arrows, with which he us'd to kill people for sport. This Carrara exercis'd many other cruelties and tyrannies in Padua, and did some injuries to the Venetians: they at last got him into their hands, and made him pay for all at once. They strangled him and his brother in prison, and to go thorow-stitch with their revenge, (for 'tis their maxim never to do it by halves), they put to death all his young children, without regard to the innocence of their infancy; at once putting an end to them, and all apprehensions of their future resentments. The occasion of making an armory of this apartment, was upon the discovery of a dangerous conspiracy against the government by Bajamonte Tiepolo, who, unable to bear the election of Peter Gradenigo, to the prejudice of his father, who had the voice of the people, and was by them proclaimed Doge, conspired with some of the noble families, and other dissatisfied persons, to massacre the Doge and the whole senate: but the day being come for putting this their design in execution, there suddenly arose so terrible a storm, that it seem'd as if the wrath of Heaven had arm'd all nature against the conspirators. And, tho' violent storms do, at other times, come very suddenly in Venice, yet their own consciousness applied to themselves the coming of this; which struck them with such a terror, that they immediately fled, and sought their safety out of the state. The palace of the Quirini (one of the conspirators, standing at the Rialto,) was turn'd to a slaughter-house; and at S. Agostino, the parish of Bajamonte, was wrote his condemnation, on a pillar of marble; and the memory of the conspirators branded with eternal infamy. This same conspiracy gave rise also to the erection of the Council of Ten, who were at first no other than a chamber of justice appointed for discovery of the accomplices in this horrible design. They continue annually to commemorate the discovery of it; the day is the 15th of June, the feast of S. Vito, on which day annually the senate visits the church of that saint; and they, together with the foreign ambasc.

ambassadors, are entertained by the Doge. And as one means to prevent the effect of like designs for the future, they have made a sort of lodge [they call it *Loggietta*] a pretty building of marble at the bottom of the tower of S. Mark, which just fronts the entrance into the Doge's palace : here some of the Procurators of S. Mark always attend, as centinels of state, while the great council is sitting ; employing themselves at the same time in other business, relating to their office.

The tower of S. Mark above-mention'd is all built of marble ; the way up it is not by steps, but a sloping ascent along the walls ; a vacant space being left in the middle : by this ascent one might go up on horseback ; or even in a chaise : the prospect from the top of it is very pleasant ; you see not only the whole city, but have a view too of the open sea, with the little isles ; which, with the *Lido* that lies towards it on one side, and the circuit of the *Terra firma* on the other, make a most agreeable variety. The old Procurati's are built of a dark-colour'd sort of marble : the new ones on the opposite side are of the *Pietra dura* of Istria ; which is a sort of marble too : the church of S. Geminiano at one end, and that of S. Mark at the other, (as has been said) are of marble likewise ; so that the whole piazza may be said to be all of marble. The pavement of the area is of brick ; it is now very much broken ; 'tis divided into compartments by borders of *Pietra dura*. The church of S. Geminiano is little, but a very pretty piece of architecture ; 'twas built by Sanfovino. The old Procurati's are built upon a good handsome portico that goes all along ; but the superstructure is almost all windows, which are separated only by pillars : the apartments are now turned into private habitations. The new Procurati's make nine large apartments ; belonging to so many procurators of S. Mark. Of these officers there was originally but one, who was call'd *Procurator operis beati Marci*. His office was to superintend the building of that church : but, as by many benefactions, the revenues of the church increas'd, it was thought fit to increase the number of Procurators too : so that since they have been call'd *Procuratores* [not *operis*, but] *operum beati Marci*.

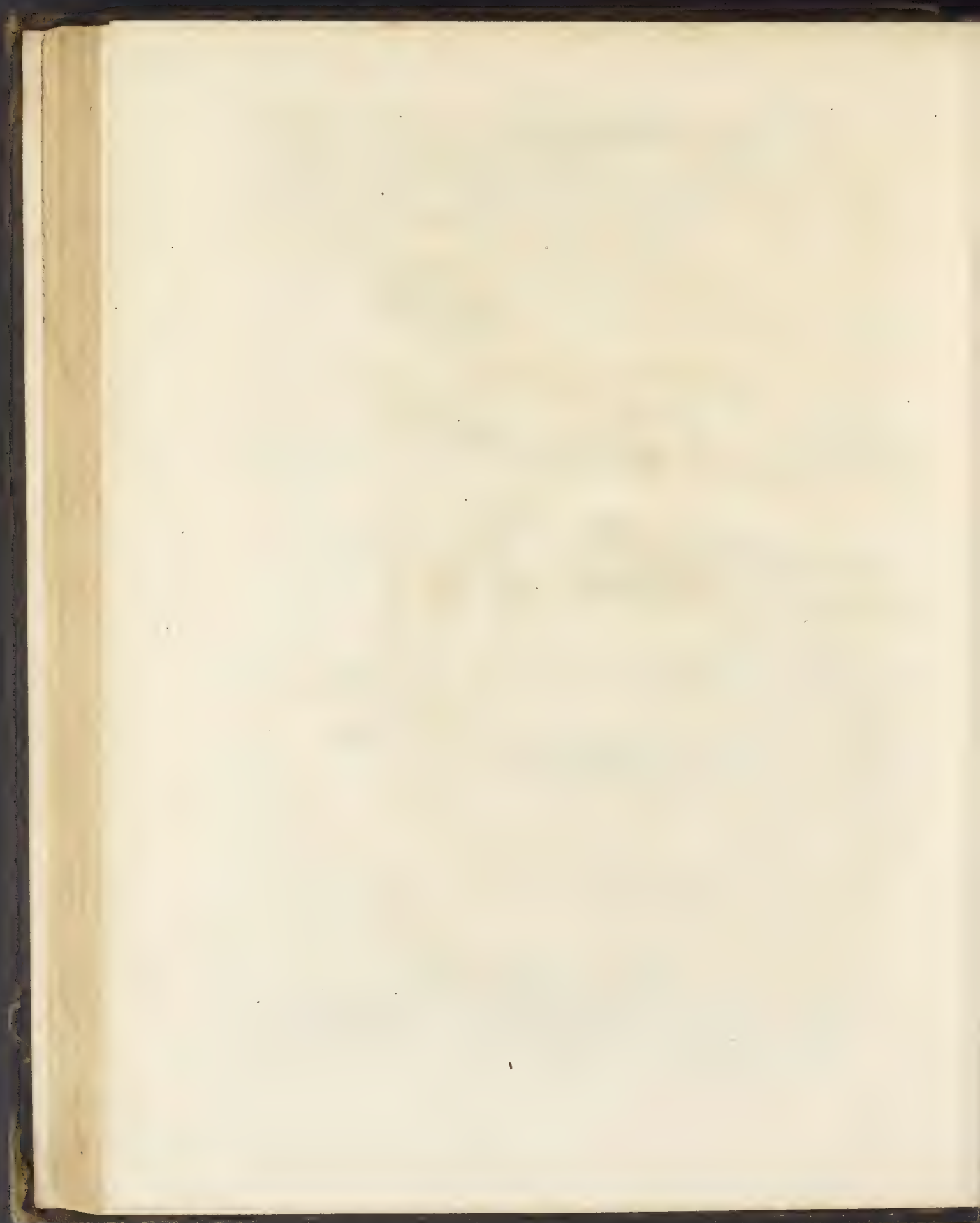
These Procurati's are a noble range of building, begun by Scamozzi, and finished by Sanfovino: they stand on a portico of the Dorick order; the two orders above, are Ionick and Corinthian; but the uppermost order is not continued the whole length; a little before the return, which (as I said before) they make along one side of the Piazzetta, there is only the Dorick and the Ionick, and are so continued after the return; this part is adorn'd with a ballustrade, and statues all along a-top. Towards the middle of this part, there is an ascent to the publick library, which is a very handsome room; and, besides the books and manuscripts, which are its proper furniture, it is well adorn'd with very good paintings: there are several portraits, histories, and emblematical pieces, head of philosophers, &c. by the best Venetian, and some other masters, as Battista Franco, Salviati, &c. This library was considerably augmented by cardinal Bessarione, as appears by an inscription upon marble which is there in memory of it. Before we come into the library, there is a sort of lobby, or hall of entrance, well stor'd with good sculptures, antique; given to the publick by two of the Grimani, one of whom was patriarch of Aquileia, and had collected them in Rome, Greece, and other parts. There are several of the Roman emperors, among which there is an Augustus with a *Corona civica*; and a Pertinax, much esteem'd. There is an Apollo and a Pallas, larger than the life, whole figures; and another fine one of Pallas, a bust; a Leda standing; a dead gladiator; a Bacchus and Faunus; an antique masque; Cupid stringing a bow; Jupiter Ammon very ancient; several fine basso-relievo's, especially one that represents a sacrifice; there is another good one of a vintage. Some old Etruscan vases; altars and inscriptions, some of which are ancient Greek ones, which I think are publish'd by Gruter. There is a pretty Ganymede and eagle, hanging from the cieling, the Ganymede has a Phrygian bonnet, as above mention'd. There is likewise among other paintings on the cieling a fine piece of Titian, a woman sitting, with a scroll in her hand, and a boy by her. At the bottom of the stairs are two large figures, in white marble, by Sanfovino. He and Scamozzi are in great esteem at Venice; and so is Palladio, who has built several churches and palaces there.



5

*Ethereas Aquilâ Puerum portante per Auras,
Illacum timidis unguibus hæsit Onus. Martial.*

Ger. Vanderjucht Fecit



Whatever outside beauty there is either in their palaces or churches, is seldom carried beyond the Façade; though there are some few instances to the contrary.

The churches of the Redentore and Salute were both built *ex voto*, for deliverance from plagues: the first stone of each being laid by the Doge and Patriarch, one in the year 1577, the other in 1631; there is somewhat grand in the look of each of them, especially that of the Salute; but it seems overcharg'd with ornaments on the outside: there are some very fine paintings within, both in the church and the sacristy; particularly some of Titian, which were remov'd hither from the church of S. Spirito. That of the Redentore belongs to the Capucins.

The front of the church of S. Moses [for he is fainted there] is much admired by the generality of the Venetians; but is encumber'd with extravagant ornaments, the most of any thing I ever saw that aims at regular architecture.

Besides the saints of the New Testament, and the numerous ones of their own kalendar, the Venetians have likewise canoniz'd S. Moses (now mention'd) S. Samuel, and S. Job, and built a church to each of them: also to S. Daniel and S. Jeremiah. These being represented as holy persons, and *saint* implying no more, the title seems not improper, tho' not usually given by us.

In the church of S. Sebastian, which is not a large one, and in the sacristy, there are forty pieces of painting by Paolo Veronese, besides a large one in the refectory. In this church he lies buried.

The church and convent of S. Giorgio Maggiore, belonging to the Benedictine monks, are very fine. These, with the garden, take up a whole island. In the church are a great many paintings by Tintoret, and other good hands. The monks of this convent give out that they are possess'd of the body of S. Stephen the Protomartyr, which they pretend was brought first from Jerusalem to Constantinople, in the time of Honorius Cæsar, and from thence to Venice in the year 1110, by a monk, to whose memory they have given this inscription.

*Osse Petri Veneti monachi, qui corpus protomartyris Byzantio
huc advexit 1110.*

“ The

“ The bones of Peter monk of Venice, who brought the body
“ of the first martyr hither from Constantinople, 1110.”

The upper part of the refectory, which is about twelve yards wide, is intirely taken up by that celebrated picture of Paolo Veronese, the Marriage of Cana in Galilee: Paolo's wife is painted for the bride: himself, Titian, and one of the Bassans, are joining in a concert of musick, and Paolo's brother is governor of the feast, and is tasting the wine: 'tis a very gay pleasant picture, and the architecture in the back-ground is particularly beautiful. On the great stair-case of the convent is painted Jacob's ladder, by a disciple of Paolo's; and there is an inscription, which has regard both to the picture, and to the stairs, which it adorns. *Quisquis hos gradus premis, vitia quoque calca, sic tibi ex piaculis novo more scalam facies ad cælum.* “ Whoever thou art that treadest these steps, tread also
“ under foot thy vices; so shalt thou, out of good works, raise
“ to thyself, after a new manner, a ladder into heaven.” There is a very handsome court encompass'd with a portico. The garden of this convent is the best in Venice. There are many fine palaces that have no garden at all belonging to them: the most that there are, are in a part they call the *Giudecca*, which is separated by a broad canal from the rest of Venice.

The churches are all, for the generality, very full of paintings, of the Venetian and the Lombard masters; of which there are so particular accounts in print, it were superfluous to enlarge here upon that head.

The Venetians are excessively lavish of their white wax tapers in their processions, at their night-litanies, and at the *Quaranta Hore*; i. e. the exposition of the Host for forty hours, for the gaining of indulgences. I have seen near five hundred lighted up at once over one altar, rising pyramid-wise, almost to the top of the church; and a glorious shew it makes. The Host is seen through a circular plate of crystal set in gold, or silver gilt; adorn'd richly with jewels, and rays of silver, as shooting from it. In some churches, upon such an occasion, we have seen jewels set in stars, and other figures, and rays of silver coming from them plac'd among the candles; which made such a glittering, there was scarcely any looking upon them. The solemn musick playing, and incense wafting all the
while,

while, entertaining several senses at once, after the most agreeable manner. One night in S. Mark's church, besides the vast illumination of the great altar, a row of candles went round the whole body of the great nave, and they were all lighted in a minute's time, by the means of a line of loose flax, extended all along their wicks, which were ready prepar'd by being dipp'd in oil of turpentine. The occasion of this illumination was upon a grand procession of the nobles, *Cittadini* [citizens], and others, who walked with wax tapers in their hands, round the Piazza; while the Host was carried under a canopy, attended by the Patriarch, and Primicerio, with the crozier: the incense wafting, fill'd the whole Piazza and all the adjacent parts. When they had taken their compass round the Piazza, they went into the church to receive benediction. This procession was on the 3d of January, to implore a blessing for the new year. I never saw this church to such advantage as upon this occasion, it being so well lighted; which was owing to the great number of candles, without which, even in the brightest day, it is dark enough. It is generally said, that more wax candles are spent at festivals and processions in Venice than in any other city of Italy. I heard a Venetian carry it so far once, as to say, More than all Italy besides. But, that I know not whether I am in the right to repeat.

The Primicerio, lately mention'd, is dean of the canons of S. Mark: he and they are all of the Doge's nomination; for the church of S. Mark owns no other jurisdiction than that of the Doge, who takes possession of it, as the Pope does of S. John Lateran; and in this ceremony, the Primicerio or his great vicar presents to him the red standard of S. Mark, *In signum vere dominationis*; "As a mark of his real dominion over this church." Mons. Amelot calls him the bishop of the nobles, as the prior of S. John of Malta is bishop of those knights. S. Pietro di Castello is the patriarchal church, tho' that of S. Mark be the much richer structure. Both the Patriarch and Primicerio are always sons of noble Venetians.

The Greek church, as to its fabrick, consists of three parts, The Greek which they reckon essential, the *ἑκκλησία, κίρος*, and *ἅγιον ἅγιον*, church.

"The body of the church, the choir, and holy of holies." In the first the lay-men sit; in the choir are the priests and monks of.

of their church; tho' some others are likewise there sometimes; this is separated from the body of the church only by balusters. Into the Holy of holies there do ordinarily enter only the priest who officiates, and his assistants: when strangers are admitted to see it, they are to put off their swords; which we did. This is separated from the choir by a wall, in which are three doors, over-against the middle door, within the view of the people, stands the chief altar, which is the altar of consecration; on one side of that is the altar of preparation, where the elements are set ready; on the other side a table for laying the vestments on, to be ready for the several changes which there are of them. There is likewise a Vestibulum to this church, which I am told is uncommon; and is attributed here to the particular fancy of the architect. The women in this church are separated from the men; some sit in the Vestibulum, others in a gallery which is over it. The priest who officiates in the Holy of holies has habits not unlike those in the Romish church, and some of them very rich. Those in the choir, by whom the rest of the service is perform'd, (viz. alternate chants of prayers, &c.) have no particular habit, but are in the gowns they ordinarily wear. The Epistle is chanted by a youth, in the middle of the choir: and the Gospel, by a priest, standing at the middle entrance into the Holy of holies, who afterwards in the same place makes a discourse, by way of explanation of the Gospel: his action was very graceful and just, and not so theatrical as we ordinarily see among those of the Romish church in their preaching. At the time of the consecration of the elements, a curtain was drawn over the entrance into the Holy of holies; I suppose that it might seem the more mysterious.

In their consecration-service, the words *ἡτο μὲ ἐν τὸ σῶμα* [*This is my body*] are introduced and spoke by the priest much in the same manner as in our prayer of consecration: but I was told that they did not reckon that to be the consecration, properly so called; but that the consecration consisted in the * prayer for the Holy Ghost, and in the following suffrages, for turning the bread into the body, and the wine into the blood of Christ.

* This prayer is called the *Εὐχὴ Προσκομιδῆς*.
Oratio *apostationis*.
It is used when the elements are brought for consecration.

The material words in the prayer for the Holy Ghost, are those wherein they pray,———Ἐπισκενῶσαι το πνεῦμα της χάρι-
τός σε τὸ ἀγαθὸν ἐφ' ἡμᾶς, καὶ ἐπὶ τὰ προκειμένα δῶρα ταῦτα.———
that God would spread over them, and the gifts there lying,
the spirit of his grace.

The suffrages as follow.

Priest. Ποισον τὸν μὲν Ἄρτον τέτον τιμιον σῶμα τῷ Χριστῷ σου.

“ Make this bread the precious body of thy Christ.”

Deacon. Ἀμήν. “ Amen.”

Priest. Τὸ δὲ ἐν ποτηρίῳ τέτω τιμιον αἷμα τῷ Χριστῷ σου.

“ And that which is in the cup the precious blood of thy Christ.”

Deacon. Ἀμήν. “ Amen.”

Priest. Μεταβαλὼν τῷ πνεύματι σε τῷ Ἁγίῳ.

“ Changing [them] by the holy spirit.”

From which last arises the μεταβολή, or *change*.

I was likewise told, that in the Greek churches in the east, they pray to the Holy Ghost himself to descend ; and not, as in this liturgy, that God would send his holy spirit [or more strictly, according to the words above-cited, that God would spread over them, &c. the spirit of his grace.]

The priest afterwards comes out of the Holy of holies, with the bread in one hand, and the wine in the other ; which he carries round the choir ; the bread above his head, and the wine before him : as soon as he appears, the people bow down with a low obeisance, and continue in that posture, without raising themselves up, till the elements are lodged again in the Holy of holies. After that is done, the people come up to the middle passage of the Holy of holies, to receive the sacrament, which the priest administers to them in a spoon ; both kinds together : they receive it standing : there is no kneeling at any part of the service, either by priest or people. And before the service begins, the men sit cover'd in the church. They use incense, wax tapers, and lamps, as in the Romish churches. They cross themselves at first coming into the
K church,

church, some of them no less than eight or nine times; but they use no holy water. The manner of their crossing is just contrary to that of the Roman Catholics; the former doing it from right to left, the latter from left to right: and I was told that this was on purpose to distinguish them from those of the church of Rome. The architecture of their church is good; but the paintings bad enough. Our St. George is a great favourite among them: they have three or four of his pictures killing the dragon. The church is dedicated to him. I observed some of them kiss the pictures of the Madonna and Bambino, as the Roman Catholics do. Tho' they admit painting in their church, they allow no sculpture. But, in the Greek church at Rome, we saw a statue of a Dead Christ, (painted over in the natural colours) expos'd in the church for moving of devotion; where they came and kiss'd its feet with great reverence; and there were some Roman Catholics among them. 'Twas in the holy week. The church of the Armenians seems in nothing different as to its structure from those of the Roman Catholics. That at Venice is little, but well built. Their manner of worship is likewise much nearer the Roman Catholics than that of the Greeks. They use holy water; kneel at receiving the eucharist; in which they use wafer, as the Roman Catholics do; but they dip it in the wine*. The Armenians exalt the host; and the people who are kneeling, thump their breasts, and kiss the ground, as the Roman Catholics do. Some little customs they have, which the others have not. They have an altar of preparation (as the Greeks) a little one, at the side of the great altar, on which the elements are put before consecration. They embrace one another at one part of the service, but not immediately before receiving of the eucharist, as the Greeks do: They distribute consecrated bread, [not that of the eucharist] thin, as the oatcake they make in several parts of England, broke in little bits, and the people kiss the hand of him that distributes it. This in their language is the same thing as

* Though the Roman Catholics allow the communion to the laity only in one kind, yet I have seen them (particularly at the church of S. Petronius in Bologna) give about a cup of wine to the communicants, after the receiving of the host; but that wine is not consecrated; and, as I remember, it was white wine.

the *Agia Sophia* of the Greeks, and the people at the taking of this bread, give a piece of money into a dish, which is held for that purpose: though they have another collection of alms before the eucharist, as the Greeks have. By what I have been since told, the Armenians of Venice are no other than Papists; they allow transubstantiation directly; but, what compleats the matter, they own the Pope's supremacy, which (as I was told) for a more convenient being there, they were induc'd to do. There is an Armenian church at Rome in one of the old temples*; but the congregation there is very slender. They are much more numerous at Venice, upon the account of trade: and by the same inducement, there is indeed a general conflux of all nations; Persians, Syrians, Indians, &c. as well as Europeans; with all of whom, when together, the *Piazza di S. Marco* is pretty well fill'd.

* Temp.
Fortunæ Vi-
rilis; now
S. Maria
Ægyptiaca.

Besides the usual ornaments, which are common to the rest of the Italian churches, some of the Venetian ones have a considerable addition from the magnificent monuments of their Doges, of some of the most wealthy Procurators of S. Mark, generals, and other great men among them: which are, generally speaking, more sumptuous, and more numerous, in proportion to the place, than they are elsewhere. They have many of them large eulogies and encomiums, which the Venetians are no way sparing of after their deaths; however industrious to suppress their glory in their life-time. In the church of S. John and S. Paul there is a monument erected to the memory of the valiant Mark Antonio Bragadino, governor of Famagosta in the isle of Cyprus; who was there flea'd alive by order of Mustapha, general of the Turkish army: The story is told at large in several of the Venetian histories, with its barbarous circumstances: and we have seen some representations of it in painting. There are near twenty Doges buried in this church. One day as we were walking there, observing the monuments and pictures, a girl came and begg'd a Triary †, and if we would give it her, she would go hear a mass for us; the Triary was given, without insisting on the condition: in a reasonable time she came back again to us, told us she had heard the mass; recommended us to the Bless'd

† About
three half-
pence En-
glish.

* That is,
scourge for
mortification.

fed Virgin, and went off, fully satisfied she was no longer our debtor. 'Tis a happiness in Italy, that a man may pray or fast, or discipline *, or fight, all by proxy, if he has no mind to do it in person.

During the time of our stay at Venice, we were present at a circumcision, in the *Ghetto*, which signifies here, as in other cities of Italy, a part of the town appropriated to the Jews only. The godfather, with a sort of white crape scarf about his shoulders, is set in a chair; the child is laid upon his knees; an assistant is ready with a silver salver, which holds the instruments and vessels; viz. [1] a small silver plate, having a nick along the middle of it, to slip over the Prepuce or foreskin, at the place where it is to be cut; [2] a short knife of steel, having a pretty thick back like a razor; [3] a little silver cup with sand, to throw the Prepuce into; [4] another small silver vessel with *sanguis draconis* [dragon's blood] in powder, to strew over the new wound; and another of the same sort with balsam to apply to it. He that performs the operation having a white silk scarf thrown about his shoulders, takes the small silver plate, and drawing out the Prepuce with the other hand, slips it within the nick, and with the knife cuts it off at once, and throws it into the sand: when that is done, with his thumb-nail (which is kept pretty long for that purpose) he tears open the skin which yet remains about the Glans; and strips it back, so as to leave the Glans quite bare; he then sucks the blood from the wounded part, and spouts it into a glass of wine, of which he sips some himself, and puts a little into the child's mouth; and the rest is handed about, as a *poculum charitatis*, for the friends, each of them to take a sip: mean while he proceeds to strew on the *sanguis draconis*, which he does pretty plentifully; and over that applies the balsam; which is spread on a round bit of rag, having a hole in the center, for the Glans to come through: he puts on two of them, and then binds all up. It is not necessary that a priest should perform the office; or that it should be done in the synagogue; any friend may do it, in the house of the parents, as this was done; and it is esteemed a meritorious act. All the foreskins any one of them cuts off, he keeps by him till his death: at which

which time they are put into the coffin, and buried with him; as if he were to take them along with him, to appear for him in the next world, as so many testimonies of those good offices he had perform'd in this. Preparatory hymns are sung by the friends, in Hebrew; and the circumcisor chants somewhat, during the operation. The circumstantial ceremonies of sucking and spouting the blood into the wine, &c. they hold from oral tradition. The mother sate dress'd up in her bed, in the next room, as our English ladies do at christnings.

The Jewish women have the privilege of dressing like the noble ladies, [i. e. after the French manner] which the other women of Venice are not allow'd to do: and some of them were set out very richly with jewels.

The Schools of Venice (which I just mention'd when I spoke of Padua) do, in some respects, resemble the halls of the companies in London. They are meeting-places for confraternities; some for dispensing of charities to the poor; some for bestowing dowries upon poor maids at marriage; some for burial of executed malefactors; and some for assisting towards a recovery of the Holy Land; besides other purposes which I had no account of. That of S. Rocco is the finest structure; the front of it is very rich. Out of the great hall below, we enter upon a large stair-case, which leads into the principal room, a spacious and noble one. The cieling and sides are all painted by Tintoret. There are in this School, in the several apartments, near forty pieces of that master; most of them as large as the Cartoons at Hampton-Court; and one in the *Albergo* [an inner room] much larger; which represents the crucifixion of our Saviour; and is held in so high esteem, that Agostino Caracci has engrav'd it. That piece is done with more accuracy than the generality of his large compositions; many of which have more of spirit and fire than correctness: a great and rapid genius appears in most of them; sometimes not without a little extravagance. When this school was to be painted, other masters besides himself, were to give in their designs, for the middle part of the cieling of this *Albergo*: Tintoret took measure of the place, and before the rest had brought

brought their designs, he brought his picture finish'd; and set it up; which was so well approv'd, that he was unanimously chosen to do the whole. In some vacancies between the paintings, in the principal room, are some shelves of books cut in wood, so exactly natural, that they perfectly deceive the sight; the choice they have made of the wood exactly representing the colour of their parchment bindings; and old leaves, which are tumbled about, in a very well-fancied manner. On the stairs is a fine Annunciation of Titian. There are likewise two large pieces, one representing a Plague, the other the deliverance from it; which is shewn by a ray of light darting upon a Death, and upon another figure representing the Plague: who, arm in arm, are taking flight. There is on the same stairs, an inscription in marble, in memory of the great plague there in the year 1756; which I transcrib'd, and is as follows.

1756. Aloysio Mocenico Principe Ven.

Sæviebat pestifera Lucs, quâ nulla unquam vel diuturnior, vel perniciosior extitit; nostrorum Criminum ultrix. Passim urbe totâ Cadavera jacere prostrata, Carbunculis, Maculis, Bubonibusq; horrentibus obsessa; iisdem Ædib eâdem horâ, funera funcribus continuari. Ubique Lachrymæ, Suspiria, Singultus; ubique totius civitatis miserabilis aspectus. Civib. repente vel obeuntib. vel metu perterritis dulcem patriam deserentib. Demum aliquando Deiparâ Virgine ac Beatissimo Rocho Deprecatoribus, visa est hæc Erynnis adeo tristis ac dirâ, extremo Mense Decembris (cum Martio cœpisset grassari ac furere) vim fere omnem amisiss; quo quidem temporis intervallo cum Societatis nræ cccc plus minus fratres interciderissent, iisdem ipsis fratrib. eorumq; Familiis, præstantissimi Viri Dñici Ferro Magni Societatis Magistri Studium, Diligentia, Benignitas, Charitas, nunq. sane defuit. Qui quidem tantam cladem hoc ipso Monumento testatam voluit, utq; legens Posteritas adiretur, ingentemq; Venetor. multitudinem pestis crudelitate absumpt. pientiss. lachrymis prosequatur.

1576. "When Aloisio Mocenigo was Doge of Venice,"

"There raged a pestilential contagion; than which none
 "ever was of longer continuance, none ever more destructive;
 "the just avengement of our sins.
 "All over the city lay bodies of men that had dropt down dead,
 "overspread with blotches, carbuncles, and horrid buboes. The
 "same house furnish'd funerals upon funerals, [the same day]
 "the same hour. On every side were tears, sighs, and sobs; on
 "every side lamentable was the aspect of the whole city. The
 "inhabitants, either suddenly dying, or hastily deserting their
 "dear country, in fright and consternation. At last, thro' the
 "intercession of the Virgin-Mother of God, and the most blef-
 "sed S. Rock *, this so sad and direful fury, which in March
 "had begun to spread and rage, and the latter end of De-
 "cember seemed to have lost almost all her strength. In which
 "interval of time 400, more or less, of the brothers of our so-
 "ciety were cut off; to whom and their families the con-
 "cern, diligence, benignity and charity of that most excellent
 "person Dominico Ferro, Great Master of the Society, was
 "never wanting; who likewise willed that this monument
 "should bear witness of so great a mortality; and that poster-
 "ity may admire when they read it, and with pious tears
 "bewail the vast multitude of Venetian citizens swept away
 "by the cruelty of this pestilence †."

The school of S. Mark has a very rich front of marble; in the pannels, between the pillars, are represented beautiful perspectives, going really inwards, into the marble; with the lion of S. Mark, and other figures left standing forwards in relievo. In this school are some of Tintoret's best performances; which are truly fine. The most remarkable of them represents the Ve-

* It is remarkable that S. Rock, who himself had the plague, is (for that reason, I suppose) always call'd upon in case of the plague or any infectious distemper. So S. Lucia is call'd upon for sore eyes, because her eyes were put out; and she is painted sometimes carrying her eyes on a salver, or plate. For the same reason S. John Neomacenus is the patron of bridges, because he was tumbled over the battlements of a bridge.

† It seems that by the loss in this society, that in the whole city is intended to be computed.

netians

netians bearing away the body of S. Mark ; which, by some revelation, they had discover'd, and had newly dug out of the earth, at Alexandria in Egypt ; and the Alexandrians hindering their carrying away the body, there is represented a terrible storm, which arose thereupon ; the lightning darting out of a black sky upon 'em ; some struck down and fainting ; others running for shelter under a large portico, and all in a terrible confusion : a subject fit for his rapid genius. There is represented, in two other pictures, another famous story relating to S. Mark ; which I think is told by some of our voyage-writers ; so I forbear repeating it at large : it is that of a Gondolier taking on board him, in a grievous storm, three men, which prov'd to be S. George, S. Nicolas, and S. Mark ; the saints allaying the storm, by rebuking some evil spirits that had rais'd it ; and the last saint giving him a ring, with orders to deliver it to the senate. The pictures which represent this story are within the *Albergo* of the school ; the former part, which shews the storm, and the three saints, was painted by Giorgione ; and that of the Gondolier delivering the ring to the senate is by Paris Bordone.

In this school, among their relicks, they say they have one of the thorns with which they crown'd our Saviour.

Contiguous to this school, is the church of S. John and S. Paul, where is that famous master-piece of Titian (prefer'd by Vafari to all his other works) representing the murder of St. Peter Martyr, who, being Inquisitor in Lombardy, had made himself obnoxious by his severities, and was murder'd not far from Milan : there is a rich chapel dedicated to him in the church of the Dominicans at Milan, where he is buried. This admirable picture is in very ill hands : those slovenly monks neglect it shamefully : it is painted on board, larger than the life ; with a prodigious strength and spirit ; and most admirably colour'd, both figures and landscape. Some of the lower part is crack'd and peel'd off, and the whole scandalously dirty. It was done on a white priming ; as one may see where the cracks and peelings are.

The chapel of S. Orsola, near this church, is painted by Victor Carpaccio Venetiano, anno 1495. 'Tis of a dry manner, according to that age ; but an excellent close pursuit of Nature. One half of the chapel is taken up with the story of

some English ambassadors coming to treat with the father of the princess Orsola, who was king of some place, to demand her in marriage for a king of England's son; together with their departure, return into England, and making a report of their embassy; and lastly, the English prince taking leave of his father, to go meet the princess. [We meet sometimes in Italy with memorials of kings of England, which we find no mention made of in our chronicles.] This princess afterwards became a martyr: and the rest of the chapel is taken up with that part of her story.

In the church-yard of S. John and S. Paul stands, on a high pedestal of marble, an equestrial statue, in gilt copper, of Bartolomeo Coglioni of Bergamo, a valiant general of the Venetians; who had his services to this republic rewarded by poison; only because he was become richer than they car'd he should be; but when they had once got him out of the way, they did this honour to his memory.

—*Virtutem incolumem odimus,
Sublatam ex oculis quærimus invidi.*

The school of the Carità is the eldest of all the rest; and from this they took their model of forming the constitutions of the latter. This was first founded in the year 1260, but restored since. The structure of it is Gothick, and nothing so beautiful as the above-mention'd. They have a great number of paintings within, of good modern masters; not those of the first rank. But in the Albergo is an admirable one of Titian, and very well preserved: it represents the Presentation of the Blessed Virgin: she is as a girl of ten or twelve years of age, going up a pair of stairs; at the top of which the high priest stands ready to receive her. At the foot of the stairs is a great train of company; but, as is very usual in the Italian compositions, the chronology is not at all regarded, for he has put there several *ritratts* of persons then living; as he that was then great chancellor of Venice in his robes of scarlet cloth; and other great men of that time, in their proper habits. There is nothing more common than these freedoms as to chronology; so that we often see a Madonna and Bambinò, with a S. Antony or S. Francis, or some other favourite saint (to whom perhaps

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the chapel it adorns is dedicated) in the same picture. There is an old woman that sits below, at the side of the steps in this picture; with a basket of eggs, and some fowl; which is the finest piece of what we may call Low Life, that ever I saw. Among the reliques in this school they boast of a piece of the Cross, and of our Saviour's Garment.

There are six of what they call the Great Schools; and many smaller; several of which we saw: but these already mention'd may serve as a specimen.

The palaces of Venice (or at least what they call so) are very numerous; as for the architecture, to say nothing of the old Gothic ones, which are some of them very rich in that way, those built by Palladio and other celebrated architects, are of a manner quite different either from the Roman or the Florentine; both in the ornament of the front (which is indeed all the outside ornament they have) and in the disposition of the apartments within. The windows in many of them are, at least, four squares in height, arch'd at the top, and reaching quite to the floor; with balconies before them, into which you pass thro' the lower part of the window. All the parts of the window are made to open, from bottom to top; for the letting in of air in the hot weather. The middle of the front is generally almost all window; for the enlightening of a long portico or gallery, that passes thro' the house in every story. Out of this gallery you go into the apartments on each hand.

The best apartments are for the most part up two pair of stairs; sometimes I have seen them up three. Whether it be that they would have them further from the water, for the sake of their furniture; or that, not being given much to hospitality, and so not having frequent occasion to shew them, they don't so much mind the easy access to those, as to the apartments they daily make use of, I cannot tell; for I could learn no other reason for it, than that it was *La Maniera*, the fashion of the place. They have sometimes a story of high apartments, and another of what they call *Mezzanine*, which are low ones, alternate: the former for state, the latter for use of the family.

The floors are for the most part of a red plaister; to which they give a gloss with oil, which makes them so slippery, that 'tis hazardous to walk quick upon them. Instead of the red,
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we have seen some few of a whitish colour, not unlike marble, and with bits of real marble united with the plaister along the surface, which looks exceeding well, and they say is very durable.

The ground-floor is generally a waste sort of a place; either for some sort of wares, (for tho' the nobility are not to merchandize professedly, yet they often join with the merchants in traffick) or for such lumbering utensils belonging to the house, as (oftentimes having no outlet) they have no other repository for.

Sometimes, indeed, you see the first entrance handsomely adorn'd with statues; or arms and trophies, where the master of the house has been a military man; and, in some few, with inscriptions, and curiosities of that kind.

The paintings which I have mention'd to be on the outside of the houses, are pretty much damaged; one would wonder indeed they are not all destroy'd, considering how long some of them have been done, [two hundred years] standing against all the vicissitudes of weather; besides the vapours always rising from the salt water, and resting upon 'em.

The *Fontico de i Tedeschi* [a general warehouse of the German merchants] has been painted almost all over the outside, (and 'tis a large building) part by Titian, and part by Giorgione.

There are, within this *Fontico*, a great many paintings by the best Venetian masters. For this warehouse the Germans pay to the republick 130 ducats *per* day. A ducat is worth about 3*s.* 6*d.* English.

There is one house painted very whimsically on the outside by Tintoret; they call it "Hands and Feet;" and 'twas upon this occasion, as they tell the story there. When Tintoret was making his draught upon the house, which he intended to have been pillars, and other ornaments of Architecture; Paolo Veronese happen'd to pass by, and ask'd him, "What do you there drawing those lines? Make me Hands and Feet." The other taking him at his word, alters the design, and makes a parcel of hands and feet: huge Colossal hands, bearing festoons of flowers and fruits: there are some whole figures too.

There are several other houses painted on the outside, by Paolo Veronese, Perdenone, the Palma's, and other celebrated Venetian masters; a little of whose works we are so glad to

adorn the inside of our houses with, now a-days. The richest furniture of the Venetian palaces is their paintings; with which they are often well stored.

* There are six or seven families of that name.

We saw very good ones at several palaces of the * Grimani, Maniani, Graffi, Delfino, Pisani, Barberigo, and others. In one of the palaces of the Grimani [that near the Servi] is the most celebrated piece of Paolo, of any that is in private hands. It is the Finding of Moses; the whole piece is very fine; but what shines most, (as indeed it should) is Pharaoh's daughter. Besides the beauty of the lady's person, the exquisite delicacy of her drapery is surprising.

At two other palaces of the Grimani-family, there are several antique busts, and other pieces of sculpture; at one of 'em there is a theatre in the palace, for the rehearsal of operas; this family being proprietors of two or three of the publick theatres. There are in the court of this palace several antique inscriptions and basso-relievo's, and some statues. And within the palace there is a sort of *Tribuna*, somewhat in the manner of that of the Great Duke's at Florence; furnish'd with sculptures, inscriptions, and several sorts of curiosities. At the other of the two last mention'd Grimani-palaces, there is a portico painted all over by the cavalier Liberi †, whose works are much esteemed at Venice; several of his paintings are in the churches. In the Loggia under the Campanile di S. Marco are some pieces of him, which for colouring are esteemed little inferior to Titian.

† This Cavalier Liberi, I was told, was a Jew.

At the Palazzo Pisani is another much celebrated piece of Paolo Veronese, it represents Darius's tent; or rather his family; for the tent itself is not describ'd in the picture. We have some copies of it here in England.

At the Palazzo Barberigo there is a *ritratto* of a Doge of that family, Marcus Barbadicus, *Ven. Dux.* 1485. And amongst a great many other excellent pieces, they shew'd us Titian's last work; a S. Sebastian left unfinish'd by him.

At the Palazzo Delfino is an admirable piece of Holbein; 'tis called Sir Thomas Moore and his Family; but how truly I know not. The face is somewhat fuller than those I have elsewhere seen of him by the same author; and I think in other respects different from them. Besides, how the children represented in this

this picture suit with the account of his family, I cannot tell. In the principal part of this picture stands the Blessed Virgin, with the Bambino in her arms, which is done in a wonderful easy natural attitude; on one side is Sir Thomas himself (if it be he) kneeling; by him are his two sons; one of them kneels; the other, who is an infant, is standing naked, supported by his brother: on the other side is the lady with her two daughters kneeling; and saying their beads: the little naked boy could hardly have been outdone (if I dare say such a word) by Raphael himself. The ornaments of the young ladies heads, and other parts of their dress, are finish'd as neatly as those in his smallest pieces: the size of this is what (I think) they call half life, or rather less. It is painted upon board. The owner values it at 3000 sequins, or 1500 guineas. I have seen a fine drawing of it imported lately * into England, perform'd by Bischof in foot-water; wherein the likeness of the countenances, as well as the justness of the attitudes, is very well preserv'd. The floor of the hall in this palace, is of the lighter-colour'd plaister, and so well laid, that it looks like one continued marble. The cieling and sides of it are painted in Fresco by the Cavalier Bambini, who was there with us, and told us he perform'd it in fifteen days.

* This was
written in
1723.

There is an old rich senator, Sacredo, who, as we were told, has the finest collection in Venice, of paintings, drawings, sculptures, and all sorts of curiosities; but either his real or pretended scruples of state would not suffer us to see 'em. Their policy won't allow any of their nobles to have the least conversation with any foreign minister; this gentleman's caution carried it so far, that, because we had convers'd with the resident of our nation, he would not converse with us, nor suffer us to come into his house. One day he was coming to see a French painter in our neighbourhood, and was got half way up stairs; but being told my Lord Parker's valet de chambre was there, he hurried down stairs again as if the house had been on fire.

At * *Ca. Capello Senatorio*, as they call it, ('tis the house of Signior Capello a senator) we saw a great many curiosities in Mosaick, painting, sculptures, antiquities, medals, cameo's, and abundance of rarities, natural and artificial; all collected
by

* Ca. for
Casa.

by himself. An intireummy, and great variety of Ægyptian idols. A large old Roman plate in copper with the names of the Decuriones, when L. Marius Maximus, and L. Roscius Ælianus were Consuls. My Lord Parker has an impression of the plate. A Centaur: the body of the human body, and the buttocks of the horse part, are two pearls of those two forms: that which represents the human body, answers extremely well, both breast and back. A nail half iron, half gold; which the gentleman told us was done by transmutation: and alledg'd further, that iron and gold would not unite, as the parts of that do. They shew'd one formerly of the same kind at the Great Duke's at Florence; but forbear shewing it now: And there are those who think this gentleman might as well forbear shewing his too. He had bear-skins spread before each of the cabinets, where the rarities were, for warmth of standing on those plaister floors; for the Venetians (as indeed all the Italians) are very sparing of their fire. I hope this gentleman far'd no worse with the Inquisitors of state for his civility, than the other did for his moroseness.

At an advocate's house, *Sieur Giovanni Battista Rota*, we saw a very fine collection of paintings; and some sculptures: the principal of his pictures is a Holy Family, which he call'd a Raphael, but I believe it certainly to be of *Julio Romano*, his chief disciple. The Blessed Virgin has a fine countenance; great sweetness about the mouth, and a fine hair of the head: the cheeks of the Christ are very ruddy: the hair of him and the S. John are both yellow; the latter a darker than the other. His selling price of it he fix'd at 600 sequins, or 300 guineas: and told us it had been valued at double that price. He has four figures equally curious in their way, by *Andrea Mantegna*, in Distemper; *Chiaro Oscuro*, on a gold ground: they are finish'd with the utmost neatness; the draperies finely dispos'd, and not so stiff as some of his things are. Another in oil by the same hand: 'tis the portrait of a Cardinal, with a letter directed to him; the writing so small as not to be read without a glass, unless it be with very good eyes indeed. There is an admirable basso-relievo in white marble, by *Puget*, the Assumption of the Blessed Virgin; the draperies very finely dispos'd; the Naked of the angels, &c. exceeding tender

tender and soft: one of the angels is design'd much in Corregio's style. Another Assumption, in painting, so I venture to call the single person of the Madonna, there being (as I remember) no angels in this piece: for 'tis done by the Cavalier Lanfranc; and is the very same figure with that of the Madonna in his famous Assumption in the church of S. Andrea in Valle at Rome. These, with abundance of other fine things he has, were part of the Duke of Mantua's collection. At a merchant's house, *Sieur Natale Bianchi*, we saw as good a collection of pictures as in any private hand. The principal of them was a Venus and a Cupid holding a looking-glass, by Titian. This picture is certainly the very perfection of colouring; especially the Cupid. He told us he had been offer'd a thousand pistoles for it. We have seen two more of the same design, and by the same author; one at the Palazzo Barberigo at Venice, and another at the Palazzo Odescalchi at Rome; since fold, with the rest of that fine collection, to the late Regent of France. It is very usual with the masters to repeat their favourite designs; as Paolo Veronese frequently did that of Europa and the bull.

This merchant married his wife out of the hospital of the *Incurabile*. She sings admirably well, as the gentleman who introduc'd us there, told us: but we were not suffer'd either to hear or see her.

There are in Venice four of these female hospitals; this of the *Incurabile*, the *Pietà*, *Ospitalletto*, and the *Mendicanti*. Infants are receiv'd into these hospitals; into the *Incurabile* (originally destin'd to another use) not without a sum given with them; into the *Pietà*, and the other two, as I take it, without any.

Those who would choose for a wife one that has not been acquainted with the world, go to these places to look for 'em; and they generally take all the care they can, they shall be as little acquainted with the world afterwards. Those put into the *Pietà* are generally bastards. There are a prodigious number of children taken care of in this hospital: they say they amount sometimes to at least six thousand; and that before the erection of this charity, multitudes us'd to be found which had been thrown into the canals of the city. Every Sunday and holiday there is a performance of musick in the chapels of

these hospitals, vocal and instrumental, perform'd by the young women of the place; who are set in a gallery above, and (tho' not profess'd) are hid from any distinct view of those below, by a lattice of iron-work. The organ-parts, as well as those of the other instruments, are all perform'd by the young women. They have an eunuch for their master, and he composes their musick. Their performance is surprisngly good; and many excellent voices there are among them: and there is somewhat still more amusing, in that their persons are conceal'd from view.

When we were at one of these solemnities at the Pietà, there was perform'd the ceremony of blessing the Holy Water; which is done by sprinkling salt into it, in the form of a cross: sometimes they drop in some oyl, and immerge a bless'd wax-taper; repeating at the same time some prayer, "That it may prevail against all evils, witchcraft, storms, fire, and all powers of the devil, &c." As soon as the ceremony is over, the people come in shoals, to fetch it away, in kettles, pitchers, flasks, &c. to carry it to their houses. A small vessel of it is always plac'd by their bed-side, for the crossing themselves at lying down, and rising. And at sett times of the year the priests come and bless the whole house, going through all the chambers, and sprinkling the Holy Water.

This use of the Holy Water doubtless arose from the *aqua lustralis* of the ancient heathens; who had it always at the entrance into their temples and other places. The Laplanders (I think) have a way of warming their devotion, by placing a vessel of brandy, at the entrance into their churches; and every one that goes in takes a sup.

The Arsenal of Venice they call three miles in compass; but we must allow somewhat for their usual exaggeration. It is large indeed, and well stor'd with all warlike provisions. It's encompass'd with a strong wall; on which are several little towers, where they keep guard in the night; as well to watch against any fire or other accident within, as to prevent any surprize from abroad. Large as it is, there are but two entrances into it, and those very near together one by water, for the vessels to pass in and out; and the other by land. The land-entrance is adorn'd with marble pilasters; and statues on them, by pretty good hands; but the truly noble ornaments of this
entrance

entrance are two great antique lions of marble, brought from Athens; under one of them is wrote this inscription.

FRANCISCUS MAUROCENUS PELOPONESIACUS
EXPUGNATIS ATHENIS
MARMOREA LEONUM SIMULACRA
TRIUMPHALI MANU E PIRÆO DIREPTA
IN PATRIAM TRANSTULIT, FUTURA VENETI LEONIS
QUÆ FUERANT MINERVÆ ATTICÆ ORNAMENTA.

Under the other,

ATHENIENSIA VENETAE CLASSIS TROPHÆA.
VENETI SENATUS DECRETO
IN NAVALIS VESTIBULO CONSTITUTA
ANNO SALUTIS MDCLXXXVII.

There is a third little one, and under it only these two words.

EX ATTICIS.

The sum of these inscriptions is, that these marble lions were triumphantly brought from Athens by Francesco Morosini, in the year 1687, and by decree of the Venetian senate plac'd at the entrance into their Arsenal.

Within this Arsenal they build their ships, cast all their cannon, balls and bombs, make their powder, anchors, sails, cables, and all other provisions for war: so that 'tis a general work-house as well as a ware-house, and repository for them. We saw several fine cannons, of which some were cast when the kings of France, Denmark, &c. [at different times] were there. All materials were got ready, and the cannon cast while the king was at dinner. The principal matter wherein the furniture of this Arsenal differs from that of other places of the like nature, is the famous Bucentaur and Galeasses. In the Bucentaur the Doge goes annually to marry the sea, a well-known ceremony: this is done at the feast of the Ascension; when there is a little sort of Carnival of about a fortnight's continuance, being a time of masking and other diversions. The Bucentaur has forty-two oars, four men to an oar; there is a seat at the upper end for the Doge, others on each side for

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* Capt. Bannister, an Englishman.

the Council of Ten: below is a double row of benches for the Senate. On the outside there is a border or frieze of pretty good basso-relievo that goes round it. The Galeasses have fifty-four oars a-piece, seven men to an oar. These Galeasses are perfect floating castles; they generally have in each of them 1000 men and 100 pieces of cannon. The captains of them are call'd governors; and are always noble Venetians. Here likewise we saw some machines they call Camels; which are us'd for bearing ships over shallows, or raising them up when they are sunk. One* was so rais'd while we were at Venice. They are, I think, in use in Holland; and, if so, can be no rarity to those among us who are vers'd in naval affairs. But the Venetians say, that theirs are an improvement upon those of the Dutch; and much better in several respects.

However the Venetians may abound in salt-water, they are ill put to it through the want of fresh. All the fresh water they have is either what they reserve from rain, or bring from the river Brenta: and this they keep in cisterns, or wells made for that purpose; which are generally surrounded with a handsome parapet of marble. The water brought from the Brenta is not put directly into the well; but by a hole, at some distance from it, is convey'd into a sort of reservoir; which (as I was inform'd) is separated from the well, by a bed of chalk-stones; through which the water is, as it were, strain'd, or filter'd into the well: by which means it is freed from any filth or ill taste which it may have contracted. And this is necessary; because the hole above-mention'd is so plac'd, as to receive a good deal of the rain-water that falls upon the Campo, where the well is plac'd. These wells are interspers'd at suitable distances in the publick parts of the town; for the convenience of the neighbouring inhabitants: there are two fine ones in the great court of the Doge's palace, well adorn'd with sculpture. And in the convent of the Frari there is a noble one dedicated (as in the inscription) DEO UNI ET TRINO OMNIUM BONORUM FONTI. "To GOD THREE-ONE, the fountain of all good." The three Holy Persons are express'd in sculpture. It has a covering supported with pillars, and is somewhat like that in Vignola's architecture.

There

There is a grand apparatus and solemnity for the making of their famous medicinal treacle at Venice: the ingredients are expos'd to publick view for some days before they are put together, and are likewise inspected (as we were told) by certain persons sworn to examine them. We one day saw them set out in great order, 64 several sorts, at the entrance into an apothecary's shop; 32 on each hand, in regular partitions. The inspectors are not only to examine the quality of the several drugs, but likewise to be present at every circumstance of the composition, to see that all be fair and right. The manner of pounding them is very regular: we saw a double row of men at work with their mortars, upon the ascent of the Rialto bridge; all keeping time as duly, as if it had been a concert of musick. Our apothecaries dispute the point with them, and say they can make as good here, as any that's made at Venice. I think they allow the Venetians to have somewhat the better of it, as to one of the ingredients (and I doubt a principal one) the vipers: but for the rest, and the process of the composition, they say we at least equal, if not outdo them. This is easy for them to say; tho' I know some, who have taken enough of both sorts to perceive a considerable difference, give much the preference to the Venetian. But, whatever our improvements have been with regard to the treacle manufacture, we certainly have come up with them as to glasses, and far outdone them too, by all that I could see at Murano; which is an island at a small distance from Venice, where the glass-works are.

There are more theatres in Venice than in any city of Italy that I have heard of: there are seven for operas, besides others for comedies, &c. There were operas in three of them, when we were there. The theatres are the properties of several noblemen. That of S. John Chrysostom belongs to one of the Grimani-families: and the same family has likewise two other theatres, S. Samuel, and S. John and S. Paul, the greatest in Venice. The theatres take their names from the neighbouring churches, and tho' they are in general the property of such and such noblemen, yet others have boxes as their inheritance, purchas'd of the general proprietor of the theatre; and of these they keep the keys themselves. But be-

S. J. Chrysostom.
S. Samuele.
S. Giovanni
e Paolo.
S. Angelo.
S. Moyse.
S. Fantin.
S. Cassan
S. Luca for
comedies.

fore you can come at your box, there is somewhat to be paid (about 1s. 6d. English) for entrance into the theatre. There are no open galleries, as in London, but the whole from bottom to top is all divided into boxes, which one with another will contain about six persons each. They have a scandalous custom there, of spitting out of the upper boxes (as well as throwing parings of apples or oranges, &c. upon the company in the pit, a practice frequent enough here,) which they do at random, without any regard where it falls; tho' it sometimes happens upon some of the best quality; who tho' they have boxes of their own, will often come into the pit, either for better seeing the company, or sometimes to be nearer the stage, for the better hearing some favourite songs. Indeed as to seeing the company in the Venetian theatres there is not much entertainment in that; for, not a face is to be seen; but the chief amusement is, to find out, through the disguise of the masque, who such and such a one is, which those that are accustomed to the place can very readily do. Those that make use of books to go along with the performance, have commonly wax-candles in their hands; which are frequently put out by favours from above.

'Tis very usual there to see priests playing in the Orchestra: the famous Vivaldi (whom they call the *Prete rosso*) very well known among us by his concertoes, was a topping man among them.

They are very dextrous at managing the machinery of their operas. In one of them Nero presents Tiridates king of Armenia with a Roman show, of which himself makes a part. The emperor with the empress appear in a triumphal chariot, drawn by an elephant. The head, trunk, and eyes of the great beast move as if alive, and Tiridates believe he is so. When, all of a sudden, as soon as the emperor and empress are dismounted and have taken their seats, the triumphal chariot is transform'd into an amphitheatre, and fill'd with spectators. The elephant falls all in pieces, and out of his belly come a great number of Gladiators, arm'd with bucklers, which were so many parts of the elephant's sides, so that he seems in a moment to be transform'd into a company of arm'd men, who make a skirmish, all in time to the musick.

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We saw another piece of machinery. In a vast hall were represented the four elements, emblematically, in picture; these opening themselves, form'd two palaces, those of Love and Hymen, these again were transform'd into the palace [or temple] of Mars, all surrounded with weapons of war. This scene was so finely imagin'd, and the lights so well dispos'd that I think it was the most entertaining sight I ever saw upon a stage.

The *Intermezzi* (or intermediate performances) which they have in some of their smaller theatres between the acts, are very comical in their way, which is somewhat low, not much unlike the farces we see sometimes on our stage. They laugh, scold, imitate other sounds, as the cracking of a whip, the rumbling of chariot wheels, and all to musick. These *Intermezzi* are in Recitativo and song, as the operas are. But, such entertainments, between the acts of an opera, somewhat like it in the manner, but different in the subject, seem to interrupt the unity of the opera itself; and if they will have such laughing work, it shou'd seem better at the end of the entertainment; as the *petite piece* in France, at the end of their comedy, and the farces with us sometimes are.

Their tragedy borders upon the bombast; and the comedy is much upon the same speed in the theatre as it is on the mountebanks stage. The principal characters, and without which no comedy will pass among them, i. e. Harlequin*, the Doctor, Pantalone and Covielli are now well known here. All these speak different dialects. The first speaks Bergamosco, (reckon'd the worst dialect in Italy) the 2d Bolognese, the 3d Venetian, and the last Neapolitan. They have likewise Fenochio, a pimp, who speaks Bergamosco too. However it passes in other parts of Italy, 'tis pretty odd that in Venice, where the noblemen are so jealous of their honour, they shou'd suffer Pantalone † to be the cully of the play: for that is the name the noblemen themselves go by. I have heard the etymology of it (whether true I cannot tell) that it comes from *plantare leonem* ‡; because that wherever any place becomes subject

† Or piantare
lione.

* Harlequin is also call'd Trufaldin, or sometimes Raggatino, but the character is the same. Covielli is the same as Scaramouche.

‡ They personate pretty nearly the very dress of them too, as well as language.

to them, they do there *plantare leonem*, plant or set up the lion of S. Mark, the ensign of their dominion.

† Suo mihi
Sermone ar-
rexit Aures.
Plaut.

The Italian gravity seems to require somewhat very comical to move their mirth. And this sort of comedy seems to hit them very well in that respect: for 'tis pleasant to see, with what extended necks, what open mouths, and what prick'd-up ears†, they catch at the jokes, and bulls, and blunders. Having mention'd ears, it puts me in mind of something peculiar in the ears of the Venetians, which in many of them are standing out, and spread, like little wings, on each side their head; so that you see the very hollow of their ears almost fronting with the fore-right view of their face. This is seen fully in the *Barkerls* [or Gondoliers] who have only caps, and short hair: and the same may possibly be cover'd under many a full-bottomed peruke.

The only time for opera's at Venice is the Carnival, or perhaps sometimes about the Ascension. Those time of masking are the dear delight of the Venetians; and the approach of the Carnival seems to be to them, as the approach of the sun to the Polar Nations after their half year's night. The most common masking dress is a cloak, a Baout, and a white mask: this dress with a hat over all is the general one for both sexes, women as well as men. The Baout is a sort of hood of black silk, which comes round the head, leaving only an opening for the face, with a border of black silk lace which falls about the shoulders. The white mask comes no lower than the bottom of the nose, the Baout covers the rest. Sometimes they have a whole mask painted with the natural colours; in the mouth-part of which the women place a stonering, to hold their mask on with, the stone glittering on the outside, as it were to accompany the sparkling of their eyes. As the Carnival advances, the dress grows more various and whimsical: the women make themselves nymphs and shepherdesses, the men scaramouches and punchinello's, with twenty other fancies, whatever first comes uppermost. For further variety, they sometimes change sexes; women appear in men's habits, and men in women's, and so are now and then pick'd up, to the great disappointment of the lover. In these various disguises they go, not only into assemblies within

within doors, but publickly all the city over : and during the Carnival 'tis so much the dress of the season, that whether upon visits, or any other occasion, they go continually in masque. Their general rendezvous is the *Piazza di S. Marco*, which, large as it is, is perfectly thronged with them ; from thence they march in shoals to the *Ridotto*, which is not far off. Here none is to enter that shews a human face, except their *Excellencies*, who keep the bank at the basset-tables. In other places people *may* mask, but here they *must*: what is a privilege only in other places, is here turned to an obligation ; perhaps for the better maintaining that appearance of *equality* which is requisite to the profess'd liberty of the place ; That is a reason I have heard given for it : And thus a tinker, by virtue of his masque, may come to a basset-table, and set a ducat with one of the princes of the people. Nothing sure can affect the Stoick more than a nobleman behind one of these basset-tables : they would seem unmoved by either good or bad fortune : but I have sometimes seen the apathy fail a little, and the contrary discover it self in some involuntary contraction of the muscles. All is transacted with a great deal of silence : and I have seen large sums won and lost without a word speaking. Generally he that keeps the bank is the winner ; and it may be reasonably concluded, without enquiry into the chances of the game, that the odds lie on the banker's side ; since the noblemen secure that privilege to themselves : Tho' 'tis possible for another to keep a bank by proxy, for there are noblemen that will do it for you for ten *per cent.* of the winnings. The *Ridotto* makes a pretty odd appearance at first sight. There are seven or eight rooms which I remember, and I believe there are more. The place is dark and silent, a few glimmering tapers with a half light shew a set of beings, stalking along with their pale faces, which look like so many death's heads poking out through black pouches ; so that one would almost imagine himself in some enchanted place, or some region of the dead. But there are those to be found there who, if you have a mind, will soon clear your doubts, and let you know they are true flesh and blood. Play and intrigue are the two affairs of the place : he that has more money than he cares for, needs only step aside to a basset-table, where the
noble-

nobleman who keeps the bank will soon ease him of his superfluous load. Others, who are for forming or carrying on intrigues may without much difficulty find what they seek, and somewhat more perhaps than what they wish. Without doors, puppet-shews, rope-dancers, mountebanks and astrologers are busy at work all the day long. These last dispense destinies thro' a tin trumpet plac'd at the ear of the inquisitive patient; who stands trembling below on the ground, while the other is exalted on a little sort of stage, and thence in an inclined posture with his mouth at the other end of the trumpet pronounces what *shall* or *shall not be*.

On *Jovedi Grasso* (the Thursday immediately preceding Lent) all Venice is perfectly in an uproar; the public frenzy, which from the beginning of the Carnival has had a sort of gradual increase, seems now to be at its utmost height. Now we see a thousand odd disguises, such as each one's caprice suggests; with diversions as boisterous and noisy without doors, as before we had seen quiet and silent within. Young fellows driving bulls all about the town, along those narrow alleys, (for most of their streets, as I observed above, are but such) hollowing in such a frantic manner as tho' they were endeavouring to make the beasts they follow as mad as themselves. 'Tis not a very safe curiosity to be in the way of them. Thus they hurry them to the *Campo's* (the more open parts of the city) where they bait them after as extravagant a manner; not tying them to a stake, but dragging them with cords; and sometimes dragg'd by them, as the fury of the beast adds to his strength, while three or four great dogs are set all at once upon them, to catch at their ears, or any part, 'tis all one.

The grand shews are in the Piazzetta, just before the Doge's palace; one of them looks more like an execution than a diversion; or 'tis (if you please) a pompous piece of butchery. A decollation of three bulls, which are led there in great state, surrounded with the Bombardieri †, halberdiers, and a world of other armed attendants; drums beating, and trumpets sounding before them. Those that perform the feat have a great sword of three or four inches broad; some assistants hold the head, and others the tail of the animal; which besides keeping him steady (for there is no block under) puts the parts of the

† Gunners, those have some kind of halberds too, with matches twisted about them.

the neck to a full stretch, and with one blow the executioner separates the head from the body. The name of execution best suits the performance, if the account which they give be true; of the rise of this custom. About nine hundred years ago the patriarch of Aquileia in Friuli, with twelve of his vicars, rebell'd against the state of Venice; they were taken and beheaded in the *Piazza di S. Marco*; and every year for some time after, a bull and twelve hogs had their heads struck off, for continuing the remembrance of it: but the affair of the hogs looking too much like a joke, they some time after substituted in their room two more bulls; so that now three bulls are thus sacrificed every year. Others call this not a rebellion, but a hot war; in which the Venetians took the patriarch prisoner; but gave him his liberty, on condition that he should send yearly to Venice, on the same day that the victory was got, twelve wild boars, which with a bull should be kill'd before the general assembly, by way of sacrifice. This victory was obtain'd when Angelo Partitiato was Doge, in the beginning, as I take it, of the ninth century.

Another † entertainment is what they call the *vola*, or flying. A boy slides down a rope, in a flying posture from the Campanile of S. Mark with a nosegay in his hand, to a window of the Doge's palace, into which he enters, presents the nosegay to his serenity, and up again he mounts like a Ganymede, by the help of a cord, by which he is drawn up the same rope he came down by. Another *vola* they have upwards on the back of a Pegasus, shooting off pistols in the midst of their flight.

† Since I wrote this, we have been pretty well acquainted with this entertainment in London.

But what to me was the most agreeable spectacle, was the Force of Hercules, so call'd, but not very properly; for 'tis a performance rather of slight than strength: I mean the exercise of the young fellows, who build themselves up into a kind of pyramid, as Mr. Addison truly terms it, five or six stories high. That gentleman's account, which perfectly describes the manner of it, makes it needless for me to enlarge upon it. The agility wherewith they perform it, is very pleasing; as is the variety of their positions, which I cannot pretend to describe. All their several changes are made without the least disorder or confusion; for this sett of self-builders

Diruit, ædificat, mutat quadrata rotundis,

N

do

* Or Gondoliers, the fellows that row the Gondolas.

do build, unbuild and build again, still varying their figure, and all with the greatest activity. This, when I saw it, was done before the Doge's palace; but 'tis sometimes perform'd in a boat on the great canal. On the Sunday following, the Doge's palace was become a perfect amphitheatre for the *Caccia del Taurò*, in plain English a bull-baiting. The poor animal is turned loose into the court of the palace, and an unmerciful number of dogs at once set upon him; you see dogs, bulls, and Barkerolls*, all in a heap together, within his Serenity's court; but this is to be taken as another instance of the Venetian liberty, where the meanest of the people may make thus free with their prince; tho' it does not come up to that before-mentioned, of the perfuming of his stair-cases.

And now the fatal day drew near, when the masque, and all its attendant diversions were to be laid aside: for, to the *Piazza di S. Marco* now they come, not to see bull-baiting and rope-dancing, but to be sprinkled by the priest with ashes. *Un gran Passagio!* A great change! as a nobleman of Bologna expressed himself to me upon the occasion. This puts me in mind of a remark I have somewhere read or heard, said to be made by some remote Indian, who was at Venice, during the time of the Carnival; that the people of Venice, about the beginning of the new year, are seized with a sort of phrenzy or madness: which goes on still increasing, till a certain day, on which a grave person, by sprinkling a sort of powder on their head, brings 'em all to their senses again.

Another entertainment they have, a pretty robust one, which is not annual, nor confin'd to the Carnival, but exhibited upon some extraordinary occasions, as when a sovereign prince, or great ambassador is there; it is the *Guerra de' Pugne*, a pitch'd battle at fifty-cuffs between the Castellani and Nicoloti [inhabitants of the districts († *sestieri* they call them) di Castello and S. Nicholas.] Their Campus Martius is some bridge, generally that of the Carmine, or S. Barnabas: from whence, as there are no battlements, they oft plunge one another into the canal, where ladders are plac'd for them to get out again, and rally. They us'd cudgels heretofore, but that proving often fatal, they were since confin'd to the fist.

† Venice is divided into six regions or districts, which from the number of the whole are each of them call'd a *Sestiero*, or sixth part.

There

There is a sworn inveteracy between these two parties ; and is so entail'd upon their children, that even the boys, when they meet, battle each other. This enmity is encourag'd, and industriously kept up by the senate ; who, apprehensive of the force of an unanimous people, ill-treated by their governours, do this to weaken and divide them ; who if they knew, and consider'd their numbers, might become formidable to the nobles. And as they do by this means make the people really weaker than they would be, so they have another artifice to make themselves appear stronger than they are : for, the † *Cittadini* are allow'd to wear the robe of the nobles, and all their habit, except the *stola*, a little piece hanging from their shoulder, which does not make a distinction very observable. And of this, some assign the reason : “ That it is to make the number of the nobles appear the greater, so that the people may “ not be sensible how few they are that govern them.” Tho' I have heard a different reason given, That the nobles, conscious how ill they deserve of the people, and apprehensive of the effects of their resentment ; think they would be a readier and more distinguish'd mark, if themselves alone did wear the robe : and that therefore they wish it should be known, as it very well is, that all are not noble who wear the noble robe ; and so if a Plebeian should have a mind to oblige a Pantalone (one or other, for they are hated all alike) with a stiletta ‡, he might not possibly be so free to give it ; as not knowing surely now, whether he be a Pantalone or no. Thus did the ancient Romans provide for the safeguard of their *ancyle*, by making a number of false ones, that so the true one might not be so easily fix'd upon.

† Of this order more will be said hereafter.

‡ A stab with the stiletto, a little sort of dagger.

As the nobles study to divide the populace, so they affect to shew as much equality among themselves, as there can be among such different fortunes in the same order : For, as some of them are vastly rich, so others are miserably poor. These are the Barnabotes ; so call'd from the neighbouring church [S. Barnabas] where the poor habitations of many of them are. And that they may appear less despicable, the others shew not that grandeur themselves in their own equipage, as their fortunes would well allow them to do. And that all may be obliged to this equality, they have magistrates, *Sopra intendenti delle*

Pompe, somewhat like the Roman cenfors, who are to take care it be observ'd. The robe of the nobles is of black cloth, or bays; it is or should be the manufacture of Padua, as has been before observed: 'Tis not much unlike our lawyers gown. In the winter they have one fac'd with furr, and bound with a girdle of the same about their waist. They have no hat, but a woollen cap in the shape of a deep crown of a hat; but they very rarely wear it, otherwise than under their arm: for they wear large full-bottom'd perukes; which they all have of one sort or other; but I have seen many a cherry-tree adorned with as good as some of them. The gayer sort of them, especially such as have travell'd, are not at all in love with their dress, but would much rather be equipt with hat and sword, as the gentlemen of other places are, if their laws would allow it; but the power that attends their dress reconciles them pretty well to it. These noblemen (as composing the aristocracy) look upon themselves as so many princes; and all personal addresses are made to them with the title of Eccellenza: their subjects, how little soever they love them, shew them great outward respect. When a nobleman and tradesman, that know one another, are near meeting, I have seen the latter make a stand (a little out of the way) and make a low reverence; not raising himself till the other is past him; and, as he passes by pronounces the word Eccellenza. The magnificence of the rich shews it self in their fine houses and furniture; not as I could hear in their house-keeping, any more than in their dress or equipage; for tho' their sumptuary laws do extend to their table, as well as other matters, there seems no great force needful to restrain luxury in that: for they are naturally sparing enough in that respect: and the greatest of them are such oeconomists in ascertaining the expence of their table, that they agree with their cook to furnish them out so many dishes at such a certain price. One of them, who kept a French cook, (he afterwards serv'd my lord Parker) and would have eighteen dishes on his table every day, allow'd but eighteen lire a-day, [that is, something less than eighteen sixpences English] to do it with. A couple of eggs, or a little fried parsley would help to make out the number. If some of them live well as to themselves, they very rarely make entertainments for others: and this
close-

clofeness extends itself, not only to strangers, whom the policy of the place makes them shy of conversing with, but even to one another; so that when they have a mind for a merry meeting, they have it not at their own houses, but at a third place, where they pay their club alike. A house where we lodg'd, jointly kept by a French cook and confectioner, was sometimes their rendezvous.

The noble ladies are allow'd but little finery any more than the men: they are by their laws to go all in black too: they are to wear no jewels, except the first year after marriage: A gold chain, or some pearl about the wrist, is the chief ornament that's allow'd, and the most ordinary tradesmen's wives make shift to get somewhat of that sort. These laws are very strict, and the noble Ladies do for the most part comply with them; because there is now and then a Superintendant that puts them in execution against all persons; tho' generally the magistrates wink at the noble ladies who happen to transgress. Upon extraordinary occasions, as when some sovereign prince is there, the sumptuary laws, or the laws of the Pomp, (as they call 'em,) are suspended for that time; at other times the fine jewels which some of 'em are possess'd of, are never to see light within the city; and out of it they rarely go, the rather, because the situation of the place allowing no coach, and their policy no equipage at home; both, if they would go abroad, must be set up on purpose to make a figure there, and at their return home would become wholly useless. We saw a Venetian lady at Reggio, the *procuratessa Foscarini*, [procurator Foscarini's lady] who for fineness of jewels outshone all the princesses there, even the bride* herself, I think. Her jewels are said to be worth 50000 pounds sterling, which at her return home were all to be buried in the cabinet. The procurator her husband was he, who, as I mention'd before, presided at our seeing the treasury of S. Mark. As the Venetian ladies can use no coaches, a small matter furnishes out their appearance in the city; a Gondola (cover'd with black, as their person's are) with a couple of fellows to row it, does the business. Nor do any other servants ever attend them in their Gondola's, except a female guard upon the lady when she goes to mafs, which is the most frequent occasion they go abroad upon; and we often

see

* The [then]
new-married
Princess of
Modena.
Vid. p. 30.

see 'em with their book in their hand saying over their offices, as they pass by in their gondola's. The noble ladies, as to the fashion of their clothes, imitate that of the French; but the air of most of them is what would not be call'd genteel in another place; nor is it to be wonder'd at, considering how little they converse, or come into public company. The citizens or tradesmen's wives, at or near home, go bare-headed: when they go abroad, they have a plain black scarf about their shoulders, which comes over their head too, serving at once for a scarf and a veil. None of the inferior orders are to dress in the fashion of the noble ladies, how well soever they may be able to afford it. Only the Jewish women of fortune are, for a valuable consideration, allow'd that dress, with a further privilege of wearing jewels also. The courtezans do frequently dress, as if they had the same liberty; but it is at their peril: tho' if they are at any time accused of having broke the laws of the Pomp, the accusation going first thro' the hands of inferior officers, they generally get off by making a present to those officers; or getting some nobleman to speak to them to stifle the matter; otherwise the punishment is severe.

The Venetians, for the dignity of their government, would represent their Doge as a King, but for the freedom of it, as a King without power; and so indeed he is; for he can't do so much of himself as an English justice of peace: all there is the act of the council: and even by the word Principe the whole aristocracy is understood. He has not the liberty of the meanest subject, for he is not to stir out of Venice without leave. He is therefore said to be *Rex in purpurâ*, *Senator in curiâ*, *in urbe Captivus*, "A King in his robe, a Senator in the assembly, a Prisoner in the city." He is liable any night to be surpriz'd in his own chamber; for the inquisitors of state have keys to all his apartments, and may enter them at pleasure: may rifle his cabinets, and tumble over his papers, and he the while lie trembling in his bed, and not dare to ask who's there, or what they are doing.

The revenues of the Doge's office rarely answer the expences of it. From whence it sometimes happens, that the ancient families, who want not the honour, and with whom perhaps the expence may not so well agree, are in no wise fond of it;

but, if elected, they must not refuse it. It is said that this was the case of Cornaro, who was Doge while we were there; since dead: and that when his lady heard that he was elected Doge, she fell into tears, and said somewhat to this purpose to her lord; "We have hardly enough to live up to our quality as it is, and they have made you Doge to ruin us quite."

The inquisitors of state, lately mention'd, are three of the Council of Ten, that formidable Decemvirate, the terror of all the nobles as well as the Doge himself. Their proceedings are secret and active, their judgments rigorous, their sentence irreverfible, and the execution of it speedy; so that at the very name of the council of Ten all Venice trembles, from the lowest to the highest. If the guilt of the party be clear to them, they don't stand much upon forms of trial: so that a criminal is often tried and condemn'd, without hearing a word of the process himself, or the event of it, till he is call'd to execution. And the rather, if he be a person of considerable alliance, whose public trial might be apt to make the more noise; in such case, he is perhaps strangled in the *camerotta* [dungeon], or convey'd thence in the dead of night to the canal Orphano, and there drown'd. The manner of which, I have been told, is thus: he is tied down to a plank, which has a weight affix'd, sufficient to sink it, and so laid across two Gondola's; the gondola's then separate, and down he goes. This canal Orphano is the deepest part of all the Lagune, and has its name from the many orphans it has made. This secret way of proceeding is exactly according to the rule given them by the famous Fra Paolo the Servite*; which is, in the first place, not to condemn a nobleman; however criminal, if it can be avoided; at least, not to have him come publicly under the hands of the executioner, that the order may not suffer in the esteem and veneration of the subjects — *Ma, o lasciarli fornire la vita in carcere; o quando sia pur necessario, farlo con una morte segreta.* "But, rather to let him either end his days in prison, or where necessity requires it, to dispatch him by a secret death." The bare imprisonment has sometimes its desired effect, by soon putting an end to the life of the unhappy prisoner in those unwholesome dungeons under ground: if that fail, or that they are in greater haste than to wait the issue of it, the other method

* In a little book of his, wherein he proposes to the republic of Venice some rules of government, when by they may make their dominion perpetual.

method is taken with that secrecy, that the criminal is perhaps become a prey to fishes, some months before his friends know any thing of the matter. Their friend Fra Paolo (a rare friar!) puts them into another way, which they may possibly sometimes make use of; that is, rather than make a publick business on't, — *fare che il veleno usi l'officio del manigoldo, perche il frutto e lo stesso, e l'odio e minore.* “Let poison do the office of the executioner; for the effect is the same, and the odium is less.”

Fra Paolo.

The secrecy of their councils they have been long famous for, even in the numerous assembly of the Great Council. For that in their debates long ago, upon the condemnation of Carmignola, among a number of three hundred judges, the matter was kept private for eight months successively; and at the deposing the Doge Foscari, such secrecy was us'd, that his own brother knew not of it.

Their way of balloting (which I was admitted to see) in the Great Council, has been describ'd by so many, that I forbear saying any thing of it.

Though it be a rule given them by their oracle Fra Paolo to discourage those of their subjects who apply themselves to the service of other princes, (forasmuch as they esteem such to deserve little of their own;) yet they don't wish those of other nations to observe that rule towards them: but choose to get foreigners into their service, to fight their battles for them. Nor are they apt to be over grateful to those that serve them, by what I could understand, few have dealt so well with them, as General Schulenberg (who has been mention'd before:) and perhaps it would be dangerous for one of their own body to deserve so well of them as he has done: for 'tis as fatal to deserve too well of them as to deserve ill. And we saw a nobleman of their own, who lost a hand in their service, concerning whom it was debated in council, whether he should be brought home in chains, or be made Procurator of S. Mark. The latter, as it prov'd, was the resolution.

The Athenian Ostracism is their favourite expedient; and 'tis pretty well to come off with an honourable banishment, when a man is become too popular. Death has sometimes been their portion for it. And in this they agree with the policy of their

their old friends, old foes, the Turks, as given us by Sir Paul Rycaut; for that when a man is become too popular among them, or that his wealth or natural abilities render him formidable, all fair treatment is counterfeited, till the executioner gets the bow-string about his neck. Just like the birds in Plutarch, who beat the cuckow, for fear that in time he should become a hawk.

They are very strict in discouraging meetings or cabals of any sort; insomuch that in the publick coffee-houses there are no seats, nor dare the masters of them keep any; that company may not with ease to themselves stay long together in such occasional places of meeting; nor is any body allowed to discourse at all upon the affairs of the government, not even in praise of the administration, any more than against it. Neither are the noblemen themselves indulg'd in such discourse any more than others: for even they are not to talk over the affairs of state out of the proper place, tho' themselves are actors in them. The caution, which I have occasionally hinted before, that they use against being seen with a foreign minister, carried some of them so far, that they forsook a fresco * shop they us'd to frequent, because the Resident of our nation was sometimes there; and the poor man was forc'd to desire he would not come thither, else he should disoblige and lose his noble customers. One of the nobility, an acquaintance of my lord Parker's, behav'd himself very handsomely upon the account of a foreign minister's coming to his house. This nobleman is a man of letters, and has a good library, with some antique Greek inscriptions, and other curiosities: being told that a curious gentleman, a stranger in Venice, desir'd a sight of his library, he consented, as not suspecting any thing irregular; when to his surprize, upon his coming, he found he was a foreign minister. Tho' struck at first, he recollected himself; entertain'd the gentleman with all humanity; and as soon as he was gone, went straight himself to the inquisitors of state, and acquainted them with the matter, and the circumstances of it; and so avoided the ill consequences, which otherwise might have attended it.

The terms of distinction of the several orders in Venice are, the *nobili* or *gentilhuomini* (which with them are terms convertible) i. e. the nobility or gentlemen; *cittadini*, the citizens;

O

and

* Where they
sell limonade,
and other
cooling li-
quors.

and *mercanti*, the merchants and tradesmen. And as the knowledge of some of the Venetians extends no further than their own Lagune, I have been ask'd, whether we had any gentlemen in England: for they have no other notion of a gentleman, than as he has a share in the sovereignty. The order of *cittadini* comes the nearest to that of our gentlemen, as living upon their income without trades. They are the next in rank to the nobles, and wear (as I observ'd before) an habit little different from theirs: and no nobleman thinks it below him to keep company with a *cittadino*. Out of these are chosen some officers of trust under the government: and particularly the chancellor is always taken from amongst them: and yet his post is so considerable, that, if I am not much mistaken, he has a seat in the Great Council. And here I must take notice of a notion common among the Italians, who think that none can be a gentleman, but as belonging to, and having his principal residence in such or such a city; and the greater the city, the better the gentleman. They have no notion of a gentleman being styled as of such a seat in the country. I was once ask'd, whether such a young nobleman were of London? When I answer'd, he was; that question was seconded by another, *Ma, di Londra propria?* "But is he of the very city of London?" for if he had not been of London-city itself, all else I could have said would have pass'd for nothing. By *mercanti* are understood traders of all sorts, whether in wholesale or retail, as the *merchants* in France: and the term being so generally applied to the meanest retailers, they have no notion, (except in the great trading cities) what a merchant of London is: one of whom would buy a score of their marquesses.

The living in Venice is like being on board a vast ship; out of which you go now and then for airing in the long-boat. All their diversions of taking the air are upon the water (where else indeed must they have them?) There they take the *Fresco*, as they call it, (for 'tis in the cool of the evening,) where the gondolas wheel about, pass and re-pass on the great canal, just as the coaches do in Hyde-park. This they do every holiday evening, of which they have good store. There the *Donne Sponsate* take the opportunity of shewing themselves. These are young ladies, who after their espousals, which is perhaps a year

year before the solemnization of marriage, go abroad in masks ; their lovers [or spouses] with them. They are drest in strait-bodied gowns, with short sleeves, as the maids of honour in the courts of those countries are. Those that are to be nuns *sponse di Christo* [spouses of Christ,] the year preceding their entrance into the convent, go abroad in the same dress, to take leave of the world. We were at a diversion of this sort one day upon the Lagune, near the church of La Gratia, occasion'd by a benediction that was there of a ship-load of pilgrims, who were setting out upon their holy voyage. They have sometimes serenades upon the water, of instrumental and vocal musick, song and recitativo, after the manner of the operas.

The nuns of S. Lorenzo, and those of S. Maria Celestia, have on their feast-days, one the 10th, the other the 15th of August, a great concert of musick in their several churches. The nuns of both these convents are noble ladies ; and they vie for superiority with each other, which shall have the best musick : and therefore each obliges the chief of their musicians when they engage them to be at their feast, not to be employed at the other. So that which ever of the two gets the best of the home-musicians first for their feast, puts the other under a necessity of sending to Bologna, or some such distant place, for others. At the Celestia there was an occasional portico, and a colonade on the bridge that leads to the church, with extempore-statues, made up of pasteboard and stiffen'd linen cloth, both without the church and within. The churches on these occasions are adorned with the richest hangings they can get. Without doors these viragoes have guns firing, with trumpets and hautboys sounding, to make all the noise they can. Their guns are a little sort of mortars † stuck in the ground, which are so hard ram'd, that they make a report like a cannon. On their feast-days the door of their convent is flung open, and they stand in crouds at the entrance, where I observ'd them talking to their acquaintance with great freedom. Nor do these noble vestals at any time confine themselves to such close restrictions as others of their order are oblig'd to do. Those I saw at the Celestia were drest'd in white ; no veil over their faces ; a small transparent black covering ‡ goes round their shoulders ; their heads were very prettily drest'd ; a sort of small thin

† Much the same as what we call chambers here.

‡ Here called a whisk, or shape, in some countries.

coif went round the crown, and came under the chin: their hair was seen at the forehead, and nape of the neck: the covering on their neck and breast was so thin, that 'twas next to nothing at all.

The Italian women in general, and the Venetians in particular, set their hair with a very agreeable, and well-fancied variety; which they seem the more induc'd to, by reason of their going so much bare-headed, and so having greater opportunity of displaying their skill in that particular. The men when they are in mourning, do it pretty thoroughly; they wear black shirts; with neck-cloths and ruffles of black silk.

Besides the known sanctuaries of the churches and convents, they have in Venice other privileg'd places in the open parts of the city; which are mark'd out, by the word *Santo* being cut on the pavement; and if a person staying for his friend, or so, should happen to loiter about a little in one of these places, he is presently concluded by those that see him, to have done somewhat whereby he is liable to an arrest.

In case of arrests here, [as in other cities of Italy] there is a band of men, the *Sbirri*, arm'd with long guns, commanded by a *Barigello* or captain, who makes detachments of them upon occasion. The persons of these are so odious to the people, not only the private men, but their captain too, that notwithstanding his pompous appearance, with a gold chain which he wears, 'tis scandalous to be seen speaking to him.

Tho' the excessive caution and jealousy of the governours here be such, that people are sometimes taken up upon slight information, and sometimes perhaps when they know not wherein they have offended, yet these cases do not often happen; and generally speaking, let their *POLITICKS* and *AMOURS* alone, and a man may live at Venice quiet and secure enough.

† Malamoco
is about four
five miles
from Venice.

FROM Venice we went in a *Peota* of Malamoco †, a boat with six oars, along the gulph to Ravenna.

Our master Joachim, who was 77 years old, had been employ'd by the English 50 years; and by conversing with our sailors at Malamoco had learn'd to speak pretty good English; and yet told us, he had not learned to drink either brandy or punch.

THE

THE first night we came to Chioggia: It is a bishoprick, and has a Podestà, or governor, who is deputed by the republick, and is always a noble Venetian. The name of the then Podestà was Manini. It is an expensive office; the place lying at a convenient distance for visits from Venice in the summer-time; about five and twenty miles. The city is said to contain about forty thousand souls. It is built in an island, or rather several islands; with canals and bridges; in that respect somewhat like Venice: we came to it and left it in the dark, so could see but little of it. The next night we lay at Volana, a small by-place on the shore. The night following, we might have come in very good time to Ravenna, but were stopp'd at Candian, six miles short of the city, by the officers of health, who had receiv'd new strict orders from the cardinal [Bentivoglio] not to let any pass whose *Fedes*, i. e. bills of health, did not specify the particulars of their baggage, as well as persons. Before the return of the messenger, whom we dispatch'd to the cardinal, 'twas too late to enter the city, the gates being shut; so we were forc'd to perform quarantain in the boat all night. In the evening, while we were waiting the return of the messenger, one of the Candianese, a number of whom were loitering on the shore to stare at us, happen'd to join himself to one of our boatmen, who was slept out upon land; which his fellows seeing, one of them came and pluck'd him away for fear of his being infected. Our master wanted some fish for his men, and call'd to a fisherman he saw to bring some: the fisherman agreed to leave some in such a place, from whence the men might fetch them; but would not be prevail'd on to come near us.

From Candian we came up a canal of six miles length to Ravenna, where we arriv'd before the gates were open in the morning. Before I speak of this place, I will mention something of what I observ'd before, in the land-way from Padua, which leads towards it.

The first stop we made, was at a palace about seven miles from Padua, Palazzo Obizzi near Battaglia; a fine situation, and finely adorn'd with paintings; it has some on the outside, but they are somewhat decay'd; those that are within, are very well

well preserv'd: the hall and six other rooms are painted in fresco by Paolo Veronese; they were done in the beginning of his time, and conduc'd to the raising of his reputation. The colouring is not so mellow as what we see in his later works; but the design is spiritfui, and the execution free and well. In one is represented a war between Edward III. of England, and David king of Scots, wherein Obizzi serv'd: and in another compartment King Edward acknowledges the taking * of David to be owing to Obizzi, and in another makes him knight of the Garter, as says that history, however it may square with ours. In another is painted an expedition for the holy war; wherein is a ship of Richard king of England, in which Obizzi attended that king. Over a door that leads to this apartment, there is a noble figure, 'tis of Fortune (as I remember,) finely design'd, and as finely colour'd. In another apartment, we saw a picture (by another hand) of one of the Great Dukes of Tuscany, when a boy, on a great horse; whose mane was so long, that the end of it was tuck'd to a buckle on his buttock: we saw the mane itself, afterwards, at Florence. Behind the palace we pass'd thro a long narrow gallery to a pretty armoury; opposite to which was a theatre for performing of operas. The palace stands upon a fine eminence; and from hence we had a pleasant view of Palazzo Delfino, which we had pass'd by a little before: this palace was newly built, the out-buildings not then finish'd: on the top of it were many modern statues; a good number of the like had been plac'd in the garden, but were overturn'd, and the garden spoil'd, by the overflowing of water.

WE din'd at Montefelice, a little town, about ten miles from Padua; and from the room we sat in, had a pleasant view of an old castle upon an eminence above us. We pass'd the Adige at Boara, three miles short of Rovigo, which is 25 from Padua.

* If this account be true, our chronicle-writers fail of doing Obizzi justice; they not so much as at all mentioning any such person; tho' several others who were in the action wherein David was overthrown, and taken, are particularly named.

ROVIGO has nothing very remarkable in it. There is a dome well enough worth seeing; 'tis of an octangular figure, and put me somewhat in mind of the Pantheon at Rome; it has a colonade round it on the outside, as the temple of the Sibyl at Tivoli. There is one gentleman * who is said to have a good collection of antique busts, and inscriptions; but he being from home, and our stay at Rovigo being too short to admit my going thither again, I cou'd only see a few of the less considerable ones in the portico at the entrance.

* Count
Sylvestre.

At the *Ave Maria*, which is at 24 hours, we saw them lighting up their wax-tapers before the images of the Madonna in the piazza; and, like good husbands, as soon as that was over, which was in a minute or two, they immediately put them out again. In some places they have evening litanies, which they sing at the altars, under a picture or image of the Madonna in the streets; and 'tis pleasant enough to see a parcel of children only, got together sometimes, before one of those altars, (girls very often) one of them, the prolocutor, calling over the names of the saints, and the rest joining in a chorus of *ora pro nobis* to each.

They had at Venice splendid evening litanies at an altar under the Procuraties, which was brightly illuminated. The litanists waited the motion of a mountebank who practis'd just by; and as soon as his affair was over, the bell rung for the congregation to adjourn from the piazza to the portico; 'twas in vain to offer at it before.

AT Canara, six miles short of Ferrara, we left the Venetian dominions, and enter'd the Pope's. In this road we observ'd abundance of dwarf-elder, and hops, there a useless plant, running along the hedges; and a good many medlars as we went along the canal Bianco, which we pass'd eight miles from Rovigo. The pleasure of the road, along the banks of this canal, invited us to walk a little, and we observ'd some plants not frequent with us; as the Cucumer Afininus, Calamintha, Melissa, and the Ricinus Americanus, a fine plant, with a large leaf, not much unlike that of the fig, but larger.

larger. On the poplars, that grew along these banks, we observ'd some shoots of one year, that seem'd full three yards in length. In the fields we saw a good deal of what we call here Virginia-wheat, or somewhat very like it; and another grain, they call Surgo, growing on a sort of reed, and which they mix with wheat, for bread.

On the rivers in these parts, we saw a good many floating mills. We pass'd the Po at a place call'd Ponte di Lago Oscuro, three miles short of Ferrara, to which a canal leads from the Po.

F E R R A R A.

THE streets of Ferrara are the broadest and widest of any we saw in Italy: there is no danger indeed of jostling upon any account, for 'tis very thinly populated. A little tower, where they keep guard, fronts the end of the great street; which has a very good effect: as that goes another, strait and fair; so that every way you have a fine view, and nobody to interrupt it. In the church where we saw a great many fine paintings, of masters who are scarce known in England, except perhaps by a few drawings; as Benvenuto da Garofalo, Scarfelino, Monio, Panetus, Bonon, Carpaccio, Francia, Dorso, with several others. One there is, in the church of S. Maria in Vado, painted by Carpaccio, in the year 1508. A chapel in the church of S. Francesco, painted in fresco, by Benvenuto da Garofalo in 1524, in a taste little inferior to Raphael himself. In the same church there is a miracle of S. Anthony painted by Bonon: a rich miser dying, his heart was found among his money; the saint restores the heart to its right place, and the man to life. Some foreshorten'd figures of Bonon, on the cieling of S. Maria in Vado, raise themselves the most erect of any I ever saw painted on a cieling.

The * *Scuola della Madonna della Circoncisione*, [The school of our Lady of the Circumcision] has some excellent pieces; especially a Circumcision, by Ludovico Caracci.

* Call'd sometimes *La Scala*, because you go up stairs to it. 'Tis just by the church of S. Francesco. The first mention'd name of this school may perhaps be taken from that famous piece of the circumcison, which so eminently adorns it.

'Tis

'Tis pity the beauties of so fine a place as Ferrara shou'd be enjoy'd by so few ; but the rigour and extortion of the Papal government is assign'd as a reason for it. There are some good busts of philosophers, &c. on the outside of the Palazzo Bevelacqua. There is another palace, call'd the Diamond-Palace, [I think it belongs to the same family] so call'd from a sort of rustic on the outside ; the several stones projecting after the manner of diamonds. We were not within it, being told there was little to be seen.

Our names were here (as in other places) sent, upon our arrival, to the governor, a vice-legate of the Pope. We had from him a permission to stay three days in Ferrara ; and if we wou'd then stay longer, might have our time enlarg'd by him. It was specify'd in the permission, that if any one gave a false name, in case he were noble, he shou'd pay a hundred crowns, and be immediately banish'd ; if otherwise, he shou'd pay fifty crowns, and have *Tre tratte di Chorda*, "Three plucks of the cord." The manner of it is thus : the arms of the offender are brought behind him, a cord is tied to his wrists, he is so drawn up by a pulley, to the height of an ordinary house, thrice, and let down again. Some have their shoulders put out, or are otherwise maim'd in the execution of this sentence.

Over-against the Dome, which is a fair and large church, but not so much adorn'd as usual in that country, are two equestral copper statues ; one is of Nicolas, marquis of Este, *Ter Pacis Auctor*, as he is called in the inscription ; the other is of duke Borso, who was (I think) of the same family, and whose memory is held precious among the Ferrarese.

FROM Ferrara to Cento we went almost all the way along the banks of the *Renno* [or little Rhine ;] sometimes over a ridge of a high-rais'd way : 'tis sometimes but bad travelling this road, either above or below ; for 'tis a rich soil, and verifies our English proverb,

" Bad for the rider,
" Good for th' abider."

P

C E N T O.

THE town of Cento is famous for little else than the multitude of paintings done by Francesco Barbieri, call'd *Guercin del Cento* from his squinting : and with these, tho' poor enough in other respects, 'tis perfectly enrich'd.

* Squinter,
hunch-
back'd,
banly legg'd.

As the ancient Romans gave surnames from something particular in the person of the man, as Cicero, Naso, Labio, &c. so the modern Italians observe the same custom ; and people are often more generally known by some such nick-name, as this of * *Guercino*, those of *Gobbo*, *Storto*, &c. than they are by the name of their family ; which indeed is in a manner neglected in personal addresses, and the Christian name only made use of ; [as signior Francesco, Giovanni, Thomaso, &c.] in case they call 'em by either of their real names ; as for our *Guercino*, he has lost both.

Among the accounts we have of the pictures in Italy, I have not seen any that takes notice of those in Cento ; where there are great numbers, very well worth notice, of *Guercino* and his nephew *Gennaro* ; with some few of other celebrated masters ; but those of the uncle and nephew are much the most numerous. I made a list of the chief of them ; but 'twou'd be tedious to the reader to be troubled with it here. Had *Guercin* in his life-time been paid for such of his pictures only as he has left in Cento, but the tenth part of the money that they wou'd now yield, were they to be sold, he might have rais'd a great estate. We saw about twelve churches, and four or five gentlemen's houses, enrich'd by his works. In the church *del Spirito Santo*, we saw a large piece with a multitude of figures, 'tis the *Quadro de' Tutti Santi*, "the picture of All Saints," which he had but 20 crowns for painting ; and I doubt not but in Italy itself 'twou'd now take 200 pistoles ; worse pictures I'm sure have yielded so much or more. In one of the gentlemen's houses [that of cavalier Chiarelli, a very obliging person,] besides the cieling of the stair-case, we saw seven or eight rooms, in some of which the whole walls, in others the friezes above the hangings, were painted

painted by him; some historical subjects; as the stories of Ulysses; of Æneas and Anchises; some out of Tasso; in others, horses, huntings of wild beasts, landscapes, and other fancies. Over one of the chimneys was a Venus and Cupid, with Mars in the air, an admirable figure: these are most of them, if not all, in Fresco. He work'd by the day; and, as the cavalier told us, had but a *Paul* per day, [about 6*d.* English.] Money sure was then-worth more, or painting less, than it is now a-days. In S. Peter's church, we saw a picture of S. Francis and S. Bernard in an ecstasy; an angel in the clouds is playing on the violin; and the harmony overpowers the saints. This subject is pretty frequent in Italy. In the church of the Capucins out of town, to which we went along a pleasant walk from the town-gate, is a celebrated piece of Ludovico Caracci, which they call Guercino's study. There is in it a gentleman and his wife, donors of the picture, recommended by a Capucin to the Blessed Virgin: and under it is written, *Exaudi preces supplicantium te, Virgo Maria* *. A canal goes from this gate of Cento to Ferrara; which is eighteen miles.

ABOUT a mile from Cento, we came to a little wall'd place, call'd Pieve. As I remember they told us, that was a city, which Cento is not; but that they went from thence to Cento to market. They were very scrupulous here about our entrance into their famous city: the general road leads along the outside of it; and though we shew'd our *fede's*, they wou'd not let us come in at their gate, till they had sent to consult the governor: we saw some very good paintings in three or four of the churches. The avenues of this little city were pleasantly adorn'd with fine rows of poplars; and the distant grounds set with vines, and mulberry-trees for the silk-worms, with great quantities of hemp, which they deal much in hereabouts; as they do likewise in Bologna. In this road we met sometimes with a tall tree they call Sorbolo, the leaf somewhat like that of an ash; the fruit is a little like apples, which they keep to grow mellow in hay or straw; and (as a medlar) is not fit to eat till almost rotten.

* Hear thou the petitions of us, that supplicate thee, O Virgin Mary.

† Page 101.
 * 'Twas so in
 the time of
 Honorius.
 Vid. Clau-
 dian.

I Now return to Ravenna, whose antiquity is taken notice of by the ancient writers, and no wonder it shou'd now be distinguish'd, as it is, by the epithet *Antica*. There was anciently no occasion for such a canal as we came by †, to bring boats up hither, for the sea washed the very walls *. The town itself makes no extraordinary figure, though the country be fertile about it.

In the Dome is a chapel painted by Guido, the altar-piece and cieling; the former is Moses, and the gathering the manna; the other is our Saviour in the clouds, with the cross in his hand, and several angels about him; among which S. Michael is particularly esteem'd. In the former piece is a head, not much unlike the famous Turbantina, of the same author, in the fine cloyster of S. Michael in Bosco at Bologna. Near that figure is a woman with a vessel of manna; very genteel attitude, and fine air of the head. The church is old Gothic architecture; much Mosaick, but none, that I saw, fine; I mean as to the design, for 'tis rich enough: the floor is Mosaick, likewise; it has suffer'd much by the fall of the old roof, a good while ago. The great door of this church is made of large planks of vine: some writers say there was a pair of stairs in the temple of Diana at Ephesus of the same sort of wood; but I don't remember that they mention the length of them: several of these planks seem'd to be 10 or 12 feet long, at least a foot broad, and above two inches thick. In the church of S. Vitalis is a picture of Federico Baroccio, 1583, representing the death of that saint. He was drown'd in a well; and they shew the place in the church behind one of the altars; the water of that well cures all distempers, as they tell us. The body of the church is a sort of Rotonda; here is a great deal of old marble and Mosaick, but the Mosaick is not good. There is in the same church a basso-relievo of white marble, representing an antient sacrifice.

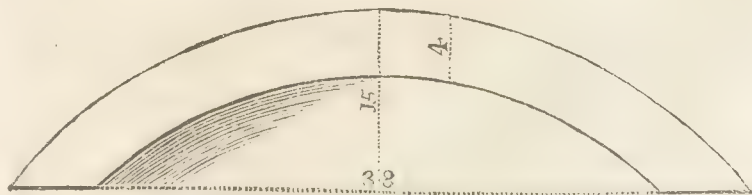
In the church of S. Nazarus and S. Celsus, built by Galla Placidia, we saw her tomb, between those of Valentinian and Honorius, as they told us; I suppose from some traditional account,

account, for we saw no inscription to authorise it. These tombs are great cumbersome chests of marble, without ornament: the church itself is a little dark place; there are some old Mosaic figures of the apostles, which are bad enough.

The most extraordinary thing we saw in Ravenna was the covering of a little church, which they call the Rotonda, all of one vast stone; they told us 'twas anciently the mausoleum or monument of Theodorick. This building consists of a ground floor, and a story above it: the former was heretofore a church or chapel, but long since incapable of being us'd as such, by the accession of earth, which has been wash'd, or some how brought thither; so that the ground is now rais'd so much, that you can't enter the door (which, according to the breadth, must have been once of a considerable height) without stooping very low; almost indeed creeping on all four. Water lay within it when we saw it. The story above, which is immediately cover'd by this extraordinary roof, is now us'd as a chapel. I measur'd the diameter of the floor, (which was the same as measuring the roof,) and found it about 30 feet; it lay, as they told us, four feet more each way on the wall, which brings it to about 38 feet diameter. As to the thickness of it, Mr. Addison's and Misson's account may both be true, though one says 'tis 15 feet thick, and the other only 4: for the original thickness of this vast stone, taken from the top to the level of the basis at the edges, may be 15 feet; but it is now hollowed within, and cut to a suitable convexity without; so as to be reduced to a shell of four feet thick.

It appears of a surprising bulk; especially as you stand on the top of it, on the outside.

The draught at the bottom gives some representation of it, tho' not drawn in scale.



Together

Together with its history, and the account of its dimensions, they shew these lines :

*S' ella e una pietra sola
Dimmi tu con qual arte o ordigno strano,
Quà su l'ha collocata ingegno humano :
O, se sono piu pietre unite insieme,
Mostra d'una di lor le parte estreme.*

“ If what thou see'st be but one single stone,
“ Tell me by what device, what stretch of art,
“ By what machine, at such a height 'twas plac'd ;
“ If more than one, say where their edges meet.”

I remember a Latin distich, (I think 'tis inscrib'd under one of the obelisks in Rome) of which the lines above seem to be a translation.

*Si lapis est unus, dic quâ fuit arte levatus ;
Vel, si sunt plures, dic ubi contigui.*

“ If it's one stone what engine cou'd they find
“ To raise it up ? if more, shew where they're join'd.”

On the top of the convex outside stood the porphyry-tomb of Theodoric ; but it was beaten down, as some write, by a cannon-ball of Lewis XII. but as people of the place say, by a thunderbolt ; which likewise made a great crack we saw in the stone which makes the roof. The tomb was afterwards brought from thence, and fix'd in the convent-wall of the Socolanti ; where was once the magnificent palace of that king ; and 'twas therefore they chose that situation for it, after it had been so hurl'd from the palace where it first stood.

The people of Ravenna bewail the loss of an equestrian statue of copper, taken from them by the Pavians : but they boast of having had their revenge ; and now shew several pieces of some brazen gates of pierc'd work, hanging under the arches of a portico, in the great piazza, pretended to be part of the spoils taken by them from the Pavians ; the rest being

being melted down to make a bell for one of the churches, as they told us : perhaps to give us some greater idea of their booty than what appear'd to us ; for it should seem natural for 'em, if such was the case, to have kept in full view, what reprisals they had made upon their enemy. In the same piazza we saw a fine copper statue of pope Alexander the VIIth, and two other statues.

We left Ravenna, furnish'd with a double *fede* [or testimonial] one to certify that we were well, the other that we were sick ; the former, on account of their fear of the plague*, to get us entrance into their cities ; and the other (it being Lent) to get us some *grasso* [flesh-meat] in the inns. 'Twas necessary in our case to shuffle our cards right.

A merry sort of formality attends the obtaining the later *fede* in some places. First of all, a physician affirms upon his conscience that A. B. is so indispos'd that he cannot, without great danger of his corporal health, keep Lent. Then the curate of the parish declares, that the party, with whom he has discours'd in person (tho' he has never seen him) affirms the same upon his own conscience ; and that he has had the judgment of the physician for it. Then one of the *Signior Deputati*, upon the certificate of the two doctors, grants the licence for eating flesh-meat, excepting Friday and Saturday, unless the party be forc'd to it by infirmity ; and this he is to do apart from others ; is to use this liberty with moderation ; and with sorrow that he can't, through his infirmity, keep the holy-fast of Lent. It was not till we came to Bologna that we had this matter in its full form ; and there we met with a good natur'd doctor, who, I believe, would have given my lord a *carte blanche* to have inserted a troop of horse if he had pleas'd ; and he would have assur'd that they were all sick enough. For he was so obliging as to send us a *fede* or testimonial in form,—that *Milord Parker & tutta sua famiglia* [my lord Parker and his whole family] were indispos'd, &c. without specifying either the names or the number ; and thought his lordship very scrupulous for proposing the setting down all their names. The curate and the other officer sign'd their parts likewise, without

* The plague raging at that time in France, the Italians were very cautious how they admitted strangers into their cities.

CERVIA. CESENATE.

seeing any of us; for our landlord sent or carried it to them to be sign'd. At Ravenna we had only the *fede* of the physician; not any of the curate, &c. A canon of the church, who recommended the physician to us, told us he was a very famous one, and well known thro' all the ecclesiastical state.

Coming from Ravenna, we pass'd through part of a great wood of pines, the whole of which, we were told, is thirty miles long. Our way continued not above four miles in it. We eat some of the kernels of these pine-apples at Ravenna, which were very good; in taste not much unlike almonds. This wood, all of it, belongs to some convents; Benedictines and others.

THE next city we came to was Cervia; which I believe would all stand within Lincoln's-Inn-fields. It is a new city, and not quite finish'd within; the out-wall is: this wall is built quite round with houses upon it, as far as I could perceive in passing through. By an inscription over the gate, I found 'twas remov'd thither in the time of Clement XI. and his predecessor Innocent XII. from another situation, which was unwholesome. Here they make salt.

* 'Twas the
4th of March,
N. S. when
we pass'd it.

WE pass'd thro' Cesenate, a small town [anciently *Cæsena*] and a little after that we came to the famous river Rubicon, according to the modern geographers, called of the country people, *Pisatello* by some; by others, *Rugone* and *Rigone*; and nearer the sea, *Fiumecino*. It was so low, that we drove the chaise* thro' it; and is inconsiderable enough in itself; famous only as being the ancient boundary between Italy and Gallia Cisalpina; and was not to be pass'd by any Roman in arms, under the penalty of being adjudg'd an enemy to the senate and people of Rome. It is called only *amnis* in a decree of the senate, which is said to have been inscrib'd on a stone, plac'd near the side of it, but now not appearing there.

Blond (as cited by Cluverius) speaks thus of the river, and of the inscription.

Sequitur

*Sequitur magni quondam Nominis Torrens Rubicon; Pisatellum nunc qui sub Flaminia * Viâ, Ruconem, qui supra adcolunt, vocant; fuitq; olim stante & integrâ Rep. Romanâ Lege prohibitum, ne quispiam Armatus illum injussu Magistratum transgrederetur. Ea; Lex loco mota, in quo ab initio fuit posita, Marmore literis elegantissimis etiam nunc visitur: quem libuit heic ponere.*

Jussum Mandatumve P. R. Conf. Imperator, Miles, Tyro, Commilito, quisquis es, Manipulariaeve Centurio, Turmaeve Legionariae †, hic sistito; Vexillum finito, nec citra hunc amnem Rubiconem Signa, Ductum, Commeatumve traducito. Si quis hujus jussionis ergo adversus praecepta ierit feceritve, adjudicatus esto hostis P. R. ac si contra patriam arma tulerit, penatesq; e sacris penetralibus asportaverit. S. P. Q. R. SANCTIO PLEBISCITI. S. VE. C.

† It is so in Cluverius.

There is in the long gallery of the Vatican at Rome, a copy of the inscription; with the figure of the stone, to the best of my memory. It is in one of the geographical descriptions (which are there painted on the wall) of the several states and provinces of Italy. I transcrib'd it from thence, and it agrees in substance with this of Blond, but there are some variations. Particularly, the two first words are in the ablative, *Jussu Mandatuve*. [*Trib.*] is between *Imp.* and *Miles*. [*Armate*] is after *Commilito*. [*Arma deponito*] follows *Vexillum finito*. [*Exercitum*] is between *Ductum* and *Commeatum*. Instead of *P. R.* it is *S. P. Q. R.* And at the end, *Ultra hos fines Arma proferre liceat Nemini*.

But for the reader's more distinct view, I will here add at length the transcript I made from that in the Vatican. There is first writ by way of title,

S. P. Q. R.

* Q. *An non potius Æmilia? quoniam, "Armino terminari dicitur Flaminia."* Jac. Villanius: de quo infra, p. 116.

Q

S. P. Q. R. Sanctio ad Rubiconis Pontem.

And then follows,

Jussu Mandaturæ P. R. Cos. Imp. Trib. Miles, Tyro, Commilito Armate, quisquis es, Manipulariæve Centurio, Turmæve Legionariæ Hic sistito, Vexillum finito, Arma deponito, nec citra hunc Annem Rubiconem signa, Ductum, Exercitum, Commecaturnve traducito. Siquis hujusce jussionis ergo adversus præcepta ierit feceritve, adjudicatus esto hostis S. P. Q. R. ac si contra patriam arma tulerit, Penatesq; e sacr. penetralib. asportaverit. S. P. Q. R. Sanctio Plebisciti. S. V. C.
Ultra hos fines arma proferre liceat Nemini,

Leander, who gives this inscription, has these additions, which are not in Blond: two or three of his words are oddly penn'd [*Tiron. Commiliton. Arma*], instead of *Tyro, Commilito, Armate*. How his are to be construed, I do not apprehend.

Leander further adds, *Blondus tabulam hanc marmoream cum inscriptione se vidisse ait, quod mihi sæpè hæc eunti ac sedulo inquirenti haud licuit, quanquam fortasse nunc aliò translata, aut humo tecta esse possit, quum suo loco motam se vidisse ille dicat.*

Blondus does not directly say *Vidi*, but *Visitur*. Tho' indeed his describing the beauty of the characters does not imply his having seen it. Cluverius again wonders how it should escape Leander, when it had been seen by Blond but eighty years before; declaring that he himself had seen it in the public way two miles from Cæsena, hard by the brook commonly call'd Rugone; inscrib'd on a most white marble, but in letters not very elegant.

Whether that which Blond, and that which Cluverius saw, were the same, will admit of some doubt: for, not to insist on the quite opposite accounts given by them of the characters, one speaking of them in the term of *litteris elegantissimis*, the other, *litteris haud pulchris*, (because that may appear beautiful to one, which does not to another); there is yet a considerable difference in the reading of each; as will appear by the following one of Cluverius, compar'd with the above-mention'd of Blond.

IVSSV . MANDATVVE . P. R. COS
 IMP. MILI.* TVRO . COMILITO
 MANIPVLARIEVE . CENT. TUR
 MÆVE . LEGIONARIOE *. ARMAT
 QVISQVIS . ES . HIC . SISTITO . VE
 XILLUM . SINITO . NEC . CITRA
 HVNC. AMNEM . RVBICONEM
 SIGNA . ARMA . DVCTVM . CO
 MEATVM . EXERCITVMVE . TR
 ADVCITO . SI. QVIS . HVIVSCE
 IVSSIONIS . ERGO . ADVERSVS *
 IERIT . FECERITVE . ADIVDICAT
 VS . ESTO . HOSTIS . P. C. † AC. SI. CO
 NTRA . PATRIAM . ARMA . TVLER
 IT . SACROS . Q. PENATES . Ē . PEN
 ETRALIBVS . ASPORTAVERIT . SA
 NCTIO . PLEBISCITI . SENATUS
 VE . CONSVLTI . VLTRA . HOS . FI
 NES . ARMA . PROFERRE . LICEAT
 NEMINI ☞
 S. P. Q. R.

* Both these
 words are so
 in Cluverius.

* [*Præcepta*]
 is not in this
 † It is [*P. C.*]
 in this, and
 not [*P. R.*]
 as in the
 others.

Cluverius, tho' he took the pains to copy this inscription, does not look upon it to be genuine: he speaks of it in the terms of *marmor adulterinum*, and *Barbara atq; inepta oratio*: and further adds, *Quod si heic posita fuisset lex, quum Jul. Cæsar amnem cum exercitu trajiceret, bellum Pompeio Magno moturus, certe eam respexisset: certe respectam ei lectamq; retulissent auctores, Suetonius, Plutarchus, Appianus; qui hunc ejus trajectum contra legem Senatus populiq; Romani adcuratè narrarunt.*

And I further find, that not only Cluverius, but others too, do condemn this inscription as spurious, and deny the Pisatello to be the Rubicon. It has, in short, been for many years past the subject of an eager paper-war between the people of Cæsenate and Rimini; the former contending for the inscription and the Pisatello, the latter denying both; and affirming the

ancient Rubicon to have been another river, which is a little further on, nearer to Rimini, now call'd Lusa or Luso.

The sum of the whole controversy may be seen in a book intitled, *Arminensis Rubicon*, writ by Jacobus Villanius of Rimini, in answer to Scipio Claramontius of Cæsena: each of these violently contending for the Rubicon, as the cities of Greece did for the birth of Homer; and each affirming that river or brook to have been the Rubicon which (of the two in dispute) runs nearest to their own town, the Pisatello to Cæsena, the Luso to Rimini. So all a traveller has for it, is this; between Cæsena and Rimini he passeth the Rubicon, but he must not pretend to pronounce at which of the two currents it is that he passeth it.

Lucan describes the usual condition of the Rubicon, and how it was when Cæsar pass'd it.

*Fonte cadit modico, parvisq; impellitur undis
Puniceus Rubicon, quum fervida canduit æstas,
Perq; imas serpit vallis, & Gallica certus
Limes ab Aufoniis determinat arva colonis.
Tum vires præbebat hyems, atque auxerat undas
Tertia jam gravido pluvialis Cynthia cornu,
Et madidis Euri resolutæ flatibus Alpes.
Primus in obliquum sonipes opponitur amnem,
Excepturus aquas; molli tum cætera rumpit
Turba vado facileis jam fracti fluminis undas.
Cæsar, ut adversam superato gurgite ripam
Attigit, Hesperie vetitis & constitit arvis;
Heic ait, heic pacem, temerataq; jura relinquo;
Te, Fortuna, sequor; procul hinc jam fœdera sunt.*

While with hot skies the fervent summer glows,
The Rubicon an humble river flows;
Thro' lowly vales he cuts his winding way,
And rolls his ruddy waters to the sea.
His bank on either side a limit stands,
Between the Gallic and Ausonian lands.
But stronger now the wint'ry torrent grows,
The wetting winds had thaw'd the Alpine snows;

And

And Cynthia, rising with a blunted beam,
 In the third circle drove her wat'ry team;
 A signal sure to raise the swelling stream.
 For this; to stem the rapid water's course,
 First plung'd amidst the flood the bolder horse;
 With strength oppos'd against the stream they lead;
 While to the smoother ford the foot with ease succeed.
 The leader now had pass'd the torrent o'er,
 And reach'd fair Italy's forbidden shore;
 Then rearing on the hostile bank his head,
 Here farewell peace, and injur'd laws (he said :)
 Since faith is broke, and leagues are set aside,
 Henceforth, thou, goddess Fortune, art my guide.
 Let fate and war the great event decide.

Mr. ROWE.

It should seem by Suetonius's account of the matter, as if there was a bridge over the Rubicon when Cæsar pass'd it—*Consecutus cohorteis ad Rubiconem flumen, qui provincie ejus finis erat, paulum constitit; ac reputans quantum moliretur, conversus ad proximos, Etiam nunc, inquit, regredi possumus; quod si ponticulum transferimus, omnia armis agenda, erunt*—" 'Tis not " yet too late to go back; but, if we once pass this little bridge, " every thing must be decided by the sword."

The pretended prodigy which Suetonius tells us determin'd him to pass it, is pleasant enough; and (if there was, indeed, any such thing) was doubtless an artifice of Cæsar himself, to spirit up his army in so critical a juncture.

Cunctanti ostentum tale factum est. - Quidam eximia magnitudine & formâ, in proximo sedens, repente adparuit, arundine canens; ad quem audiendum, quum, præter pastores, plurimi etiam ex stationibus milites concurrissent, interque eos & Aeneatores, raptâ ab uno tubâ, profuit ad flumen; & ingenti spiritu classicum exorsus pertendit ad alteram ripam—Tunc Cæsar, *Eatur inquit, quo deorum ostenta, & inimicorum iniquitas vocat*—*Facta est alea.*

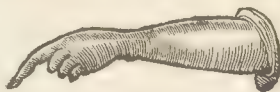
Appian makes it, *facta sit alea.*
in Cæs. dicitur
etc.

" A person of extraordinary stature and beauty of a sudden " appeared near them, sitting, and playing upon a reed-pipe.
 " The

“ The neighbouring shepherds, and many of the soldiers and
 “ trumpeters flocking about to hear him, he snatch'd one of
 “ the trumpets, and sprung away to the river ; and sounding a
 “ charge with an amazing blast, made over to the other side.
 “ Cæsar upon this cries out, “ Let us go, the prodigies of
 “ the gods as well as the injustice of our enemies, call upon
 “ us to march on ;—the die is thrown *.”

Julius Cæsar in his Commentary (if it be his) *De Vitâ Julii Cæsaris*, calls it *Annem exiguum, sed magnarum tunc limitum regionum*, “ A small river [or brook] but at that time a boundary of great countries.”

RIMINI [formerly Ariminum], the next place of any note we came to, has two considerable pieces of antiquity ; a bridge of marble begun by Augustus, and finish'd by Tiberius Cæsar, as may be seen by an inscription, along each battlement, in large capitals, which are most of them still legible enough ; and, a fair triumphal arch, which now serves as a gate to the city. This was rais'd for Augustus Cæsar : it consists only of one arch. The general bulk of it remains intire ; and tho' the inscription be defac'd a little, and made not so easy to be read by the disjointing of the stones in some places, one sees they're of a much fairer character than those on the bridge. There are some very small remains of an amphitheatre, which make a part of the patch'd-up wall of the Capucins garden behind the convent. There is a stone above, on the outside, with this inscription ; *Amphitheatrum olim P. Sempronio Cos. excitati reliquias indigitat Sen. Ar.* With an index thus,



They shew'd us in the market-place a stone, in shape somewhat like a Corinthian pedestal : the modern inscription they have given it, shew what they would have it pass for—The Suggestum on which Cæsar harangued his army after having pass'd the Rubicon. On the one side is

* *Ut lusor, Fortunæ reliquum credens* ; (for so it has been gloss'd upon) “ as one at play, who leaves the rest to Fortune.” *Ant. Augustin. Archiep. Tarraconens. de Numism. & Antiquorum Monumentis. Dial. XI.*

*Caius Cæsar Dict. Rubicone superato, civili bello, com-
milit. suas hic in foro Ar. allocut.*

On the other side,

*Suggestum hunc vetustate collapsum Coss. Arim.
Mensium Novembris & Decem. MDLV Restit.*

These consuls are *bimestres* [officers for two months] as the gonfaloniers of Bologna; and those who have transcrib'd it *ariminensum*, in one word, have not copied it exactly; tho' the difference be not very material, and the mistake easy.

In Cæsar's Commentary *De Bello Civili*, S. 7. we have an account of a *concio apud milites* [an harangue to his army] at Ravenna before his coming to Rimini [Ariminum;] but nothing is said of a *concio* at Rimini; there is only a mention of his calling in of some legions from their winter quarters, &c. and his making some new levies, during his stay there: tho' 'tis not unlikely a *concio* might accompany those proceedings. Julius Cæsar indeed does say, that Cæsar did harangue his army at Rimini; and adds, that "when he was a boy, a stone was shew'd "in the market-place, on which Cæsar was said to have harangued." Such a stone, we find, is shew'd there now; and is just such a proof of the harangue, as one gave of some unaccountable sort of kick given by a horse:—Sir, if you make any doubt of the kick, I'll shew you the horse that gave it.

They shew'd us the church of S. Francesco, built by Malatesta, lord of the place, anno 1450, out of the materials of the old port. 'Tis not yet finish'd, nor does it seem likely to be so now. There are tombs within the wall on the out side, under each window. We saw, within the church, the cell of S. Antonio, where was a sort of gridiron on the floor, which he us'd to lay himself across for mortification.

We went in this road, for several miles, along the sands by the sea-side. Some friends of ours, whether caught by the tide, tho' it do not rise high here, or by some other accident, had a seasoning in the salt-water. From Venice, where the tide rises full four foot, it diminishes gradually (as they say) till before the end of the gulph it comes to nothing at all.

About a mile short of a little town they call Cattolica, we pass'd the river Concha in a cart drawn by oxen: 'twas so high

PESARO. ANCONA.

high we could not get through it in the chaise. It rises very suddenly, as many of the rivers in Italy do, by reason of the currents that fall from the mountains.

We saw several towers by the sea-side, all along from Ravenna: [one we saw before at Candian] in each of which was a small garrison, as a defence against the Dulcigneot-Turks who infest those coasts: notwithstanding which, they once gutted Cattolica of its goods and inhabitants.

PESARO [call'd Pisaurum by Cæsar] is a pretty pleasant city, the houses good, the streets clean and even, all pav'd with brick set edge-ways. We saw some good paintings here of Simon Contarini, usually call'd Simon de Pesaro; but no antiquities. There is in the great piazza a fine fountain, and a statue of pope Urban VIII.

WE made no stay at Fano or Senegallia, but came strait to Ancona; there we saw a beautiful arch of white marble, made in honour of Trajan; "For that out of his own money he made the port safer for seafaring people." *Quod ex pecuniâ suâ portum tutiorem navigantibus reddiderit*, as says the inscription, which is very fair and well preserv'd; the letters being large, and cut very deep. The arch is only a single one, between pillars of the Corinthian order. The key-stone of the arch is shunk much, but in no present danger of falling. From hence we had a fine view of the port, which lies just under it.

Their town-hall, or exchange, is a handsome building, and well adorn'd with paintings on the cieling, &c. The city is larger than any we came through in this road; but nothing so beautiful as Pesaro: it is uneven to walk in, by reason of many ascents and descents. We saw some good paintings in the churches of Titian, Barocci, Guercino, &c. At our entrance into this town, the officers of health receiv'd our *fede* at the end of a long reed; and so smoak'd it over frankincense, &c. before they touch'd it.

LORETO is a little city situated on a pleasant eminence; the title of a city was given to it by Sixtus V. whose statue
in

in copper is in the piazza before the church. The staple trade of this place consists in little crucifixes, rosaries, and medals [of the Blessed Virgin and Bambino] to hang at 'em ; with measures of the length of the Holy Image of Loreto, on which are mark'd the particular measures of the head and waist. The former being bound about the head, they tell you will infallibly cure pains in that part ; and the latter applied to the waste of women in labour, will save the midwife the trouble of attendance. The story of the *Santa Casa* [holy house] being brought hither by angels from Nazareth, with its several stages, and its being fix'd here at last ; the light that shone over it in its passage ; the celestial harmony that attended its motion, with the obeysance the tall trees made to it in a wood where 'twas once set down, is given with all its circumstances in little books, they put into your hands there ; and may be met with in some of our English itineraries. The house stands in the middle of a great and fine church ; which they have built about it, as well for further security as veneration. 'Tis again more nearly encompass'd by a most beautiful case of white marble ; but that not so as to touch ; which they tell you 'twas once intended it shou'd have done, but the stones had more manners, than the masons ; for when they were going to place 'em so as to touch the sacred wall, they immediately recoil'd back of themselves, nor cou'd they be got nearer than about a foot, which is the present distance from the fine marble case to the plain brick-wall for that, and no other, is the material of the holy house ; bricks of unequal size and shape, with flat bits of some other stone here and there interspers'd : tho' they tell you 'tis all of a stone, not found in Italy, but frequent about Nazareth ; to facilitate the belief that it was brought from thence. The figure of it is an oblong of two squares or thereabouts ; the length within may be about 30 foot. It stands due east and west. Towards the east end there is a separation, made by a grate-work of silver, of a part which may be about a fourth of the whole ; this they call the Sanctuary ; and here stands the Holy Image. The other part, which is as it were the body of the house, has at the upper-end an altar, and at the lower, [i. e. the west] a window, through which, they tell you, the angel enter'd at

R

the

Lewis IX.

the Annunciation. The walls of this part are most of them left bare, to shew the true original fabrick. But there are some sorry scatter'd dabs of painting on irregular fragments of plaister; these are most of them Madonna's: it is pretended that they were done at Nazareth by order of S. Lewis of France, when he made his expedition thither, for the recovery of the holy house, and holy land, from the hands of the Saracens; and that we therefore see his picture there, he having order'd it to be done among the rest, out of devotion to the Blessed Virgin. The rudeness of the paintings seems to me to have been industriously design'd, the better to cover the holy fraud, and give the greater colour to the story of its having been painted at Nazareth. In the Sanctuary, over the chimney, which they say the Blessed Virgin made use of, stands, in a niche of silver, her rich image, about four foot in height, with that of Christ in her arms; but he is in a manner hid, by a golden globe he holds in his left-hand; the right-hand is held up, as in the act of blessing. The image, they pretend, is Cedar of Lebanon, carv'd by the hand of S. Luke: the Scripture tells us he was a physician, the Italians have made him a painter too, and those of Loreto a sculptor into the bargain. The dark complexion of our lady wou'd bespeak her an Indian queen, as well as the glittering lustre of her robes, than which nothing can be more rich; and of these she has great variety, for the several feasts that are held in honour of her; of which that is not the least which commemorates the removal of her habitation from Nazareth to Loreto; she has a triple crown on her head. This holy house is perfectly crouded with great lamps; of which they reckon 62, gold and silver. One of the golden ones, they say, weighs 37 pounds, which was presented, *ex voto*, by the republic of Venice, for their having been deliver'd by our lady of Loreto from a plague, with which the neighbouring countries were infested. Besides the lamps, there are angels too of massive gold, which wait about the holy image. One of these, holding a heart of the same metal in his hand, set thick with diamonds, and a flame of rubies at the top, was presented by our king James the II'd's queen. The wall of the sanctuary are as it were wainscotted with silver; being entirely cover'd

with plates of that metal, which were fix'd there, *ex voto*, for deliverances of several forts. In the repository within the sanctuary, they keep with great veneration some earthen vessels, which they say the holy family eat out of: the touch of one of these is sufficient to cure some distempers; but water drunk out of one of them will remove the most malignant. The outer-case, which has already been just mention'd, is of the finest marble of Carrara; and a most beautiful architecture. The order is Corinthian, with a balustrade a-top. The pillars, which are plac'd two and two, have, in their narrower intervals, niches one above another; in the upper row are the ten Sibyls, in the lower as many Prophets; in the broader intervals are basso relievo's, representing the story of the Blessed Virgin. The sculpture is very good, by Sangallo, Sansovino, Baccio Bandinelli, and other the best masters of those times. It has two doors on each side: at our going in, our swords were taken from us. Fair warning to unarm is given over one of the doors; *Ingredientes cum armis sunt excommunicati*: "All who enter here with arms, are *ipso facto* excommunicated."

The crawling of the pilgrims round the holy house on their hands and knees, saying over their beads, every now and then kissing the ground as they creep along, is very ridiculous; but shews so low a degree of weakness and folly, as provokes pity rather than laughter. Besides the rich ornaments of the holy image, of the golden angels, and gold and silver lamps; there are many jewels of great value within the holy house; but these are nothing in comparison to the treasury which is hard by; where the vast number, variety, and richness of the jewels, of the vestments for the holy image, and for the priests; with the prodigious treasure of all sorts, does almost surpass imagination; far, far beyond the reach of description. How prodigal the devotion! How great a gain is here made of godliness! The room where this treasure is kept, is spacious and fine; the cieling is painted in compartments by the cavalier Pomerancio, and there is a crucifixion at the upper-end, for an altar-piece, by the same hand. The divisions of the compartments are of gilded *stucco* [plaster-work]. They shew'd us what they very seldom shew, for 'tis kept shut up in a sort

of piers, a Madonna of Raphael, with a Christ lying on his back, the legs and arms flung up. In the gallery at Parma there is one of the same; and they are both avow'd to be originals: they are both very fine pictures.

In the church, which is very spacious, are some very good paintings by Hanibal Caracci, Federic Barocci, Simon Vouet and others. There are three fine brazen gates at the entrance, and the whole front is very noble.

The Apostolick Palace, as they call it, which is just by, is a fine structure, the design of Bramante. Under it are large vaults, furnish'd with butts of wine of a suitable bulk; for the use of the attendants of the holy house, and the refreshment of pilgrims.

If the treasure within the holy walls be surprizing, the poverty without seems not less so; such shoals of beggars, and those so excessively importunate! They follow'd us from the church to our inn, and were scarce to be kept out of our chambers. The relieving of some was only drawing a greater crowd upon you. But let who will starve without, the holy Corban within is not to be touch'd.

FROM Loreto, having pass'd through Recanati, Macerata, and Tolentino, where nothing very remarkable occur'd, we soon after enter'd the Apennine mountains, tedious enough in the passage, by reason of the many rugged ascents and descents, and sometimes dangerous precipices; but the vast variety of prospects made good amends. If some of these were rough and horrid, almost beyond imagination, the novelty even of that was not without its entertainment; at least, this very sure effect it had, that by so strong, and sometimes sudden opposition, it set off in a most surprizing manner, the most delicious vales in the world. This fully shew'd it self in the vale of Foligno, than which nothing can be more beautiful. This city seems situated in the midst of a vast garden; so even is the plain; so well water'd, cultivated and planted: the mountains all about it look like so many high walls to the great garden.

In a convent of nuns at Foligno [t'is that called La Contessa], we saw a most admirable picture of Raphael: 'twas painted by order of Misere Gismondo Conti, principal secretary to pope
Julio

Julio II. and Sora Anna Conti, (a nun of that convent) niece to Gismondo, caus'd it to be brought to Rome, and fix'd there, anno 1565; as appears by an inscription under the picture. No doubt, considering who 'twas done for, Raphael exerted all the skill he was master of, in this piece. The subject is a Madonna and Bambino in the clouds; below, on one side are S. John Baptist and S. Francis; on the other side are likewise two figures; the countenance of one of them is so like that of S. Carlo Borromeo, that, had he not been later than Raphael's time, I shou'd have taken it for him: the other I take to be the gentleman for whom the picture was made; which is a way very frequent among them. In the middle of the lower part, a little angel stands on the ground, holding a small box, or casket, in his hand. The whole picture is most highly finish'd; yet not so as in the least to diminish the spirit of the design; it has the neatness of Carlo Dolci, with the genteelness and majesty of its real author: and the colouring, (let some say what they will of Raphael in that particular) is no way inferior to its other excellencies. It is now the great altar-piece to the church of the convent; a treasure which seems very little understood by the ladies who are possessors of it. I have seen prints of the Madonna and Bambino, without the other figures.

A very pleasant strait way, like a walk in a garden, of more than a mile, leads from the gate of Foligno to a pretty village.

ANOTHER small town, about four miles further, call'd Treva, situated on a round hill, lower than the great mountain, is a very pleasant sight; it seem'd very compact: and a spire steeple just in the middle of it has a very good effect.

RESIGNANO, about two miles further; and several little villages and single houses in the way between it and Spoleto, afford very agreeable views.

JUST before we came to La Vene (the first post from Foligno) on the right-hand, a little below the road, but close by the side of it, is a little ancient temple of white marble, Corinthian order, said to have been built by the primitive Christians. That it has been for many ages used for Christian worship,

worship, is evident enough by some inscriptions on the frieze, which mention Resurrection and Redemption, with a cross thus †, at the beginning of the sentences, which shew considerable marks of antiquity; but the architecture seems too good for the early times of Christianity, and the building too old to have been made since the revival of architecture; from whence it shou'd seem rather to have been some old Heathen temple converted to Christian use. The argument of its having been built by the Christians, from its situation eastward, is of little force; for 'tis well known that that rule is not at all observ'd in Italy; any more in the ancient Basiliche than in the modern churches. That piece of superstition is not of Italian growth*: the church of S. Peter in Rome stands with its great altar to the west; and that of S. John Lateran [the most ancient Basilica] to the north: therefore the eastward situation of the church I am speaking of, whether it were originally Heathen or Christian, seems perfectly accidental.

* See the Ad-
denda.

FROM Foligno to Spoleto is a very pleasant way; planted on each hand, for the most part, much after the manner of Lombardy; with vines running up the trees. We went round three parts of the town of Spoleto before we enter'd it: the inhabitants value themselves much upon the valour of their ancestors in beating Hannibal from their walls. Whether he was beaten from their town or no, he might possibly have had some difficulty to have found his way into it. We saw the large and very high aquæduct describ'd by several; but the remains of an amphitheatre they speak of, we were told, are within a convent of nuns; and not to be seen.

ABOUT three miles beyond Spoleto, we pass'd the highest part of the Apennines in this road; which is therefore called La Somma. In our passage over the Apennines, we saw the shepherds cloath'd with jackets made of sheep-skins, with the wool on; and children with lamb-skins, after the same manner, barefoot in the snow. They have a pretty odd way of begging; they run along the side of the chaise, throwing daisies, which they pick up in such places as the snow-drifts have left bare, and other little flowers in your face, all the while. Now
and

and then we met with an hermit, whose salutation was an offer of holy water to us, and a sprinkling some of it upon us with a sort of *aspergillum*, to get a spill of money. We saw *licini* [*ilex*] in vast abundance, on the mountains; the leaf somewhat like bay, and ever-green. There is great plenty of these all over Italy.

FROM Spoleto, we had a rough and bad way, with many precipices, till we came near Terni. We took horses to go see the great cascade, which is about five miles off, and is indeed an amazing sight; the way to it is up a high mountain of white marble: 'tis call'd Monte di Marmore. The ascent is so steep, and the marble footing so slippery for the horses, that we were forc'd to dismount; and have our horses led part of the way, and that not without some difficulty too. The place where the cascade is, discover'd itself to us some time before we came near it, by the appearance of what at that distance look'd like a great smoke; but is indeed no other than the particles of water rebounded from the rocky bottom, to a height which is computed to be double that of its fall; and from that height falls again, in a sort of drizzling shower, upon all the circumjacent parts. The leaves of the trees and shrubs (of which there are many hereabout) are cover'd over with a whiteness, not unlike what we sometimes see on those that grow near corn-mills: at first I imagin'd it might be somewhat nitrous, but upon examination found it otherwise: It seems to be only what subsides from the constant sprinkling of the dew: which, as it is all rais'd from the bottom, may well be impregnated with some terrene particles; of an impalpable fineness, or they could never be carried to such a height, among particles of water which are themselves so fine and light. 'Tis the ancient Velinus of Virgil [now called Velino, and by some Piediluco] that makes this cascade: the plain the river runs along before its fall, so far as we could see it, has so little descent, that it is scarce perceptible to the eye; yet the current is extremely rapid. This velocity prevents the water from running along the side of the rock in its fall; and throws it off, so that it descends in a curve. But the depth to which it falls is so great, that the horizontal velocity, it had in its channel,

channel, bears so small a proportion to that which it has gain'd at last by its gravity, that it falls plump into the hollow bottom; and it being a whole river that thus falls, it strikes with such a force, and in such a quantity, as to occasion so vast a rebound as is above-mentioned. The depth of the fall, father Kircher says he has measur'd to be 300 foot; tho' F. Montfaucon will allow it to be but 100; but he speaks only as judging of it by view. Though the fall begins in such a compacted mass of water, yet before it reaches the bottom, 'tis very much disunited; and falls at last but as a very gross rain; which makes it the more strange to see it rain up again to such a vast height, and then return in that drizzling dew. The hollow at the bottom seems to be very great; but that is to be judg'd of rather by the sound than sight; for there is such a gross mist, thro' the clash of the falling and rebounding water, that quite prevents all sight of the bottom. From this bottom it rushes out all in a foam, labours its way among the rocks, and hurries along in a shallow channel, till it falls into the Nar of Virgil, now called Nera.

NEXT morning we made another excursion, on horseback, from Terni, to see the Æolian hills of Cæsis or Cæsium.

The town, which lies on the side of the hill, is but a poor sort of a place; nor likely to be otherwise: we saw no-body at work; but a parcel of idle fellows, with their cloaks, once black, thrown about 'em *al' Italiano*, lounging and gaping at one another.

From the caverns, within that part of the hill which lies above the town, come forth, most part of the year, strong winds; which they told us are much stronger in summer than winter: and so it easily may be; for when we were there, none came out at all; which was at first a little disappointment, but afterwards turn'd to our greater satisfaction, when we found upon a little trial how the matter was: which in effect is no more than an antiperistasis: for the whole seem'd to us to depend upon the temper of the outer air, compar'd to that within. When the air is more rarify'd abroad, the compress'd air within rushes out; and so *vice versa*: and of consequence when the density of the outer and inner air is upon a par, which

which must be sometimes, there can be no current either way. Before the door of the first cave we came to was open'd, we heard a roaring noise within, like that of the cascade we had seen the day before: this, together with the raising our expectations, as the manner of the Italians is, made us stand firm, as almost expecting to be blown backwards, when the door should be open'd; but instead of that, the noise immediately ceased, and we felt no wind at all. Well, for all this, candles were to be fetch'd, and we should see them blown out by the wind; they brought some small links, and held them to the mouth of an inner cave, which had an opening to that we were then in. They held the link about the middle of the mouth; it still flam'd, but the flame rather drew inwards; we begun then to be sensible how the matter was; took the links ourselves, and held them nearer the extremities of the mouth, where we did imagine what current there was would be stronger; and so we found: the link went out, but the flame and smook drew into the inner cave. All was now pretty clear. Nor is it, I believe, very difficult to solve the business of the roaring when the door was shut, and its ceasing when 'twas open'd. The resistance of the door hindred the free entrance of the outer air; which then forc'd itself in a smaller, and therefore stronger current, thro' such chinks as it could find; as the gaping joints of the boards, and the ill fitting of the edges of the door to those of the cave: this forcible entrance of the air making that tumultuous grumbling in the hollow cavern; which ceas'd, with its cause, when the door was open'd. An effect not unlike this, tho' in a much lower degree, we frequently find, in rooms that have been well heated with fire, and the air thereby rarify'd; a noise is heard while the door is shut, and ceases when 'tis opened.——They brought us then into another larger cave, which had within it several further chasms, which went into the bowels of the rock, and serv'd rather to give us an idea of the general anatomy of the hill, than any thing new as to the affair of the wind. Then they took us to the church, and shew'd us an inlet of air, to fan the congregation in the heat of the summer.—This was at a height in the wall above our reach; but I put my hand upon another, they shew'd us in a portico,

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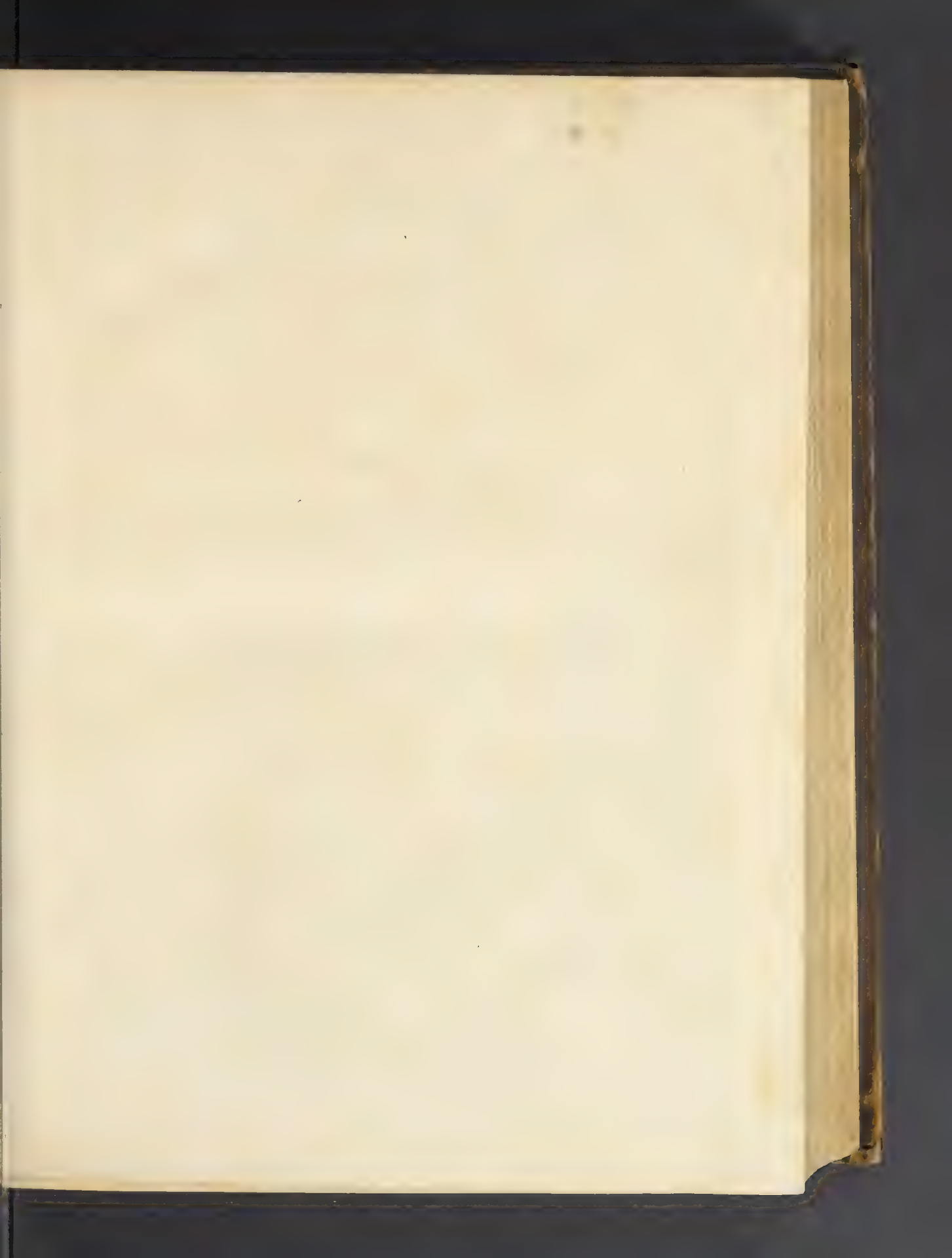
and

and found it rather suck'd in than otherwise ;—a little wind I did perceive, as my hand came near the hole ; but not as coming out of the hole, nor to the middle of my hand ; and it was plainly no other than the outer air forcing itself, about the edges of my hand, into the hole.

At a gentleman's house [Signor Spada] we were lighted down by links into a cave ; from whence he had conveyances of air into his cellars to cool his wines ; into his parlour, and other places. The descent into the cave was narrow and pretty long ; and in that passage there came so strong a current of air, that it blew out the links ; but all still inwards. In the upper part of the buffet in the parlour, there was a head with a gaping mouth, like the *denuncie secreta* at Venice ; over it was this inscription,

Aura, quæ per æris regionem libera pererrabat ; a Petro Spada huc veluti captiva deducta, hospes, tuis conatur famulari deliciis. “ This breathing gale, from its free ranging through “ the open region of the air, led hither as a captive by Peter “ Spada, endeavours, gentlemen, to administer to your refreshment.” In the lower part was another *spiramen*, to cool the wines, and whatever other liquors should be put there. Though our climate rarely stands in much need of coolers, yet such a draught of cool air, brought out of our cellars into the rooms above, in the heat of summer, might not be disagreeable.

FROM Terni we went on to Narni, a good pleasant road, of about seven miles, and a fertile country. When we came just below the town, which stands on a hill, we went out of our way a little further on, to see the remains of what is usually call'd Augustus's Bridge. Writers differ in their opinion of it ; some will have it to have been a bridge, others an aqueduct ; and possibly it might have been both ; as the Pont du Garde in Languedoc, I have been told, is. Certain it is, that, if we may judge by the present condition of the river, the arches are much higher than what had been necessary to a fabrick that was intended as no other than a bridge over it ; for there is now a bridge, on which we stood to view, and where I took a sketch of those ruins : the arches of the modern
bridge





Remains of the Marble Bridge of Augustus near Narni.

G. Panofsky del.

bridge are by many degrees lower than those of the antique one, and yet sufficient for any height of water. The epigram of Martial, brought in proof of its being a bridge, may perhaps not very improperly be applied to an aqueduct.

*Sed jam parce mihi, nec abutere, Narnia, Quinto;
Perpetuo liceat sic tibi ponte frui.* Lib. 7. Ep. 92.

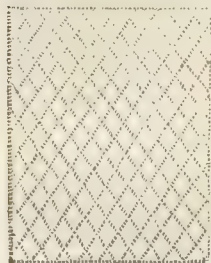
Preserve my better part, and spare my friend,
So, Narni, may thy bridge for ever stand. Mr. ADDISON.

The ancient aqueducts, as is well known, were brought over arches, in the manner of bridges; and from the resemblance of this to a bridge, a poet might well be justified for calling it one. Then, the word [*frui*] may be thought to imply a benefit somewhat greater than that of a way over a bridge; and the epithet [*perpetuo*] frequently applied to fountains, not improperly be transferr'd to a conveyance of fountain-waters. The arches of this are indeed much wider than those common to aqueducts; but the remains of those we see are generally over tracts of land; this over a river; rapid sometimes, as most of the rivers of Italy are, by reason of the sudden melting of the snow off the mountains. This bridge, or aqueduct, has consisted of, I know not whether to say, three or four arches; but leave the reader to judge by the annexed draught. The first arch only is intire; 'tis a wide, and very high one. This had no water under it. The second is still much wider, said to be 170 foot, but seems never to have been so high as the first: and the spring of this arch is much lower on the further than the nearer side of it; nor do the parts of the arch itself seem to correspond, which would make one almost think that the whole basis had sunk, on which the further side of this arch, and the nearer side of that beyond it depended; and thereby occasioned the ruin of both. The remaining part, I am most inclin'd to believe, must have been two arches more. The chief reason for the contrary, is, that that which should be the basis from whence they had sprung, has no resemblance, as to its structure, to the other two; and might therefore have possibly been no more than a plain square pillar, rais'd to support the middle of that vastly wide arch (as it must have been, if only one)

* Mr. Addison.

† Narni.

when they found it going to ruin. But, as there is no exact correspondence in those undoubted bases which do remain, this objection may have no force, nor hinder but that the number of the arches may have been four. It is all built of marble: the pieces are very large, and join'd without any cement, that we could discover; as several other antique buildings are. I have been the more particular in my account of this piece of antiquity, because it is called by a celebrated * writer one of the stateliest ruins in Italy. Returning from hence, we clamber'd up a steep hill into the † town; which has the name of a city, but is a very poor one; and we had in the town itself, a specimen of the rough roads we were to enter upon afterwards, which lasted till we came near Utricoli, about eight miles from Narni. A little below the road, on the right hand, we went to see the remains of the old Ocriculum; where are many loose antique fragments, and some intire vaults now employ'd only to put sheep and cattle in; the walls were mostly of brick, laid in the manner which they call *opus reticulatum*, or network, as here represented.



Being past Utricoli, we had now an earnest of some sort of approach towards Rome, by passing a bridge over the river Tiber; tho' we had yet above thirty miles to go; about twenty of them (but with some discontinuance) were over the old Flaminian-way; pav'd with broad flat pieces of hard stone [seem'd a sort of marble] of irregular figure; as the other old consular ways, we pass'd over afterwards, are.

As we proceeded on towards Rome, we pass'd at some distance) by the mount Soraete of Horace.

Vides ut altâ stet nive candidum

Soraete.

L. 1. od. ix.

See how Soraete's mountain scarce sustains
Her hoary load!

It appear'd (as I remember) of a roundish figure, as the Rekin in Shropshire, and had then on its white cloathing of snow.

The modern Italians, who are for fainting every thing, call it

it S. Oreste. Mons. Dacier says 'tis now call'd Monte San-Sylvestro, and, by corruption, Monte Treſto. There is indeed some convent or hermitage at the top of it, call'd S. Sylvestro; but the mount itself is called S. Oreste, and is so mark'd in the map of the Campagna of Rome.

About two miles (as they call'em, but they are but little ones), short of Rome, we pass'd the Tiber again, over the Ponte Molle, anciently Pons Milvius, famous for the defeat of Maxentius by Constantine. When we enter'd the city, the postilion durst not set us down at the inn; but brought us strait to the *diga-na*, or custom-house, to have our baggage search'd for contraband goods, or prohibited books; but they gave us little trouble; a small gratuity made the search very easy. We were pester'd much more with crowds of valets, wrapp'd up in their cloaks; who are always there ready to offer their service to strangers upon their arrival.

We made but a short stay at Rome this time; taking the usual method of travellers, in going to see Naples, before the weather grew hot; and accordingly set out for that place the 17th of March, N. S. and lay that night at Piperno, the Priver-num of the ancients; about fifty miles from Rome.

At the end of the first post, we pass'd through an arch of an old aqueduct, which we saw extended a great way, but with some interruptions.

AT S. Marino, the second post, we saw in a church a picture of Guercin del Cento, the Flaying of S. Bartholomew, the best colouring and greatest style of any of his works that I remember to have seen.

AT Velitri, the next post, a small city, Augustus Cæsar is said to have been born: The people of that neighbourhood in Suetonius's days thought so, *tenetq; vicinitatem opinio tanquam & ibi natus sit*; and at this day the inhabitants say the same thing: but Suetonius says, he was born at Rome, tho' nurs'd indeed near Velitri. From hence we pass'd thro' Cisterna to Sermonetta. About Sermonetta there is a great deal of sulphur. We pass'd thro' a brook that was all over white with it, and smelt very strong of it. Thence to Piperno, which are two posts, we had the most horrid road for a chaise that, I think, can be pass'd:
great

great rough stones, and as bad in every respect as a way can be that is passable at all. In the first of those posts, between Sermonetta and Case Nuove, they shew, what they say are the remains of the three taverns, where S. Paul's friends met him.

ON the hill above, is the city Setia; in whose neighbourhood grew the *vinum Setinum*, formerly so famous. 'Tis call'd by Martial *pendula Setia*, from its situation near the brow of the hill.

*Pendula Pontinos quæ spectat Setia campos,
Exiguâ vetulos misit ab urbe cados.* L. xiii. Ep. cxii.

* We travel'd
along the side
of these fens.

Setia, which penfile views the Pontine fens*,
Old hogheads from her little city sends.

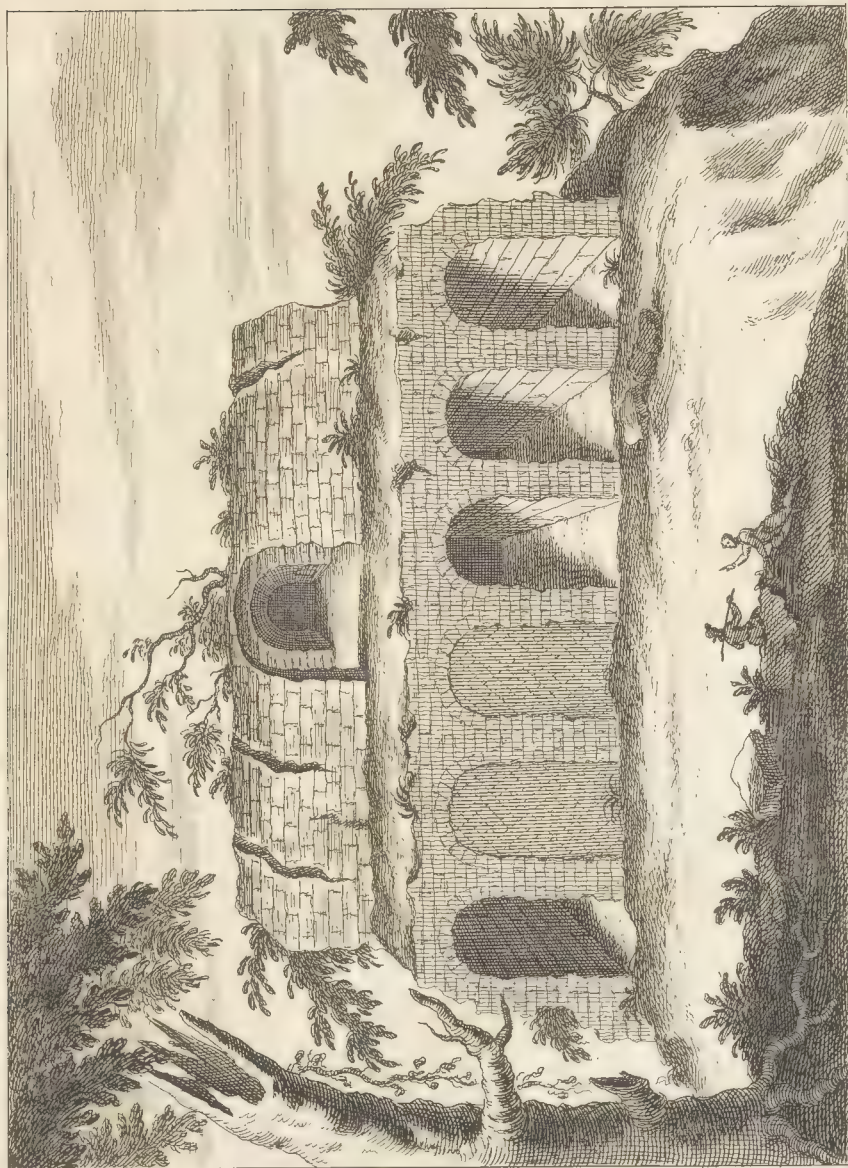
*Nec quæ paludes delicata Pomptinas
Ex arce clivi spectat uva Setini.* L. x. Ep. lxxiv.

Nor the delicious grape, which from the brow
Of Setia views the Pomptine fens below.

It's wines are frequently celebrated by this poet, and other ancient writers. Pliny says that Augustus preferr'd this wine to all others, and that it grew above the Appii Forum. *Divus Augustus Setinum vinum prætulit cunctis: nascitur supra Forum Appii*, Nat. Hist. l. 14. c. 6. This passage seems to be a proof that the three taverns were hereabouts, being mention'd in the Acts of the Apostles as near Appii Forum; which we find here by Pliny was below the Setine vineyards. For curiosity, we call'd for some, of what they have now, to taste, but found it very indifferent; and we were told that now-a-days they are so far from sending wine from thence to other places, that they fetch it from Fregati, Velitri, and other parts thither: 'Tis a white wine, as most of the Italian wines are.

Hereabouts, and further on towards Naples, we saw a great many of the *Ficus Indica*, which are much larger in these than in the other parts of Italy.

In this road we pass'd through herds of buffaloes, a four sort of animal, already mention'd: they are very frequent in these parts. They are so sluggish, that tho' we stuck the points of our swords into their hides, we could hardly make 'em stir out of our way.



G. Vander Gucht Sculp.

One of the Three Taverns.

BEFORE we came to Terracina, we enter'd on the Appian-way; we saw it continued along a marshy ground on our right hand, which would have been a nearer way than what we had come; but 'tis now unpassable, by reason of the condition of the marshes. Though in some places it be much broken, and the travelling over it very bad, in others it is wonderfully well preserved, notwithstanding it be computed to be near two thousand years old.

*The palatium
Pomptinas
above-men-
tioned.*

I know not how the ancient noble Romans came to take such short journeys over this way, which was then in its perfection, as not above fourteen miles in a day: so computed from Horace's account of his journey from Rome to Brundisium; when in our return from Naples to Rome we travell'd above fifty miles a day, and one day the much greatest part of our road was over this same Via Appia in the very unequal condition 'tis in at present. But we must not judge of this way by Horace's account of his stages; nor reckon that the common rate of travelling in those days: for Horace tells us plainly that he and his companions made two days of it from Rome to Appii Forum; which more diligent travellers had made but one:

*Hoc iter ignavi dividimus, altius ac nos
Præcinctis unum.*

and then immediately adds——*Minus est gravis Appia tardis;* “that the Appian was the least irksome to travellers that were “not in haste;” as intimating choice of inns on that road, for such as like to take short journeys; for so is this passage explain'd by more than one commentator, and not of the disagreeableness to be carried in haste over this pavement. The middle part of the way, i. e. where the horses, coaches, &c. go, is about four yards wide, and flat, not raised at all with a roundness in the middle of that part; nor does it appear ever to have been rais'd so; for notwithstanding its age, and the allowance for its wearing in the middle, had it ever been so rais'd, it might be discover'd, even now, in one part or other. A flat border is rais'd, on each side, for foot people: we saw several of them walking along with sandals, made of buffaloes hide. On each side we saw remains of several old monuments, now much effac'd. It lies in some parts lower than the adjacent grounds;
and

and was, when we went over it the first time, so overflow'd with water, by the fall of abundance of rain, that it ran like a brook all along it.

About the mid-way between Terracina and Fundi we leave the Pope's dominions, and enter the kingdom of Naples. Near the road-side we observ'd an inscription on a sort of monument set up by Philip the second of Spain. *Il' fuit finis regni Neap. si amicus veneris, omnia amica invenies, & pulsis malis moribus, bonas leges.* "These are the bounds of the kingdom of Naples: if thou comest as a friend, thou shalt find every thing friendly, and, upon thy putting away ill manners, the protection of good laws." This inscription the postillions call'd an epitaph, led to it (perhaps) by others, that were really so, on the sepulchral monuments along this road.

This was before his eminence was viceroy of that kingdom.

Within three miles of Fundi they demanded our passports, which we had from cardinal Aithan at Rome, without which none is to enter the kingdom of Naples.

In this road we met with abundance of bay-trees, *Laurus-tinus*, myrtle; and another tree which is much like it, but was a longer leaf, they call it *Purtella*; *Spina Ulpana* with a leaf like rue, and a yellow flower: *Genefer*, the same as our broom: *vescovel*, which spires up after the manner of rosemary, and such a colour'd flower, but for the rest, more like juniper: one call'd it *Rosetta*, another *Scopetta*, for they make besoms of it. We were forc'd to take such names as the country people gave us: what sort of botanists they were, I know not. *Ventreschi*, much resembling the *Purtella*; of the berries of this they make oil for lamps, &c. *Pianello*, like the *Licino*; this bears a fruit which they use in horse-physick. All these are evergreens; as is likewise the cork-tree, [*Sugharo*.] We pass'd thro' large and pleasant woods of them; they are large and spreading trees, as our oaks in that particular; the leaf directly like their ever-green oak, which likewise is a large forest-tree. As we walk'd along the Appian-way, (which we were induc'd to do for a while, thro' the pleasantness of it) we had the better opportunity to observe great quantities of all of them.

When this way was in its perfection, adorn'd with the many monuments, now in ruins, and such variety of ever-greens on each

each side, the several Objects (tho' some of them Memento's of Mortality) must have been entertaining to the Eye; and might slacken a Traveller's Pace; and in that Sense too one might truly say with *Horace*

——— *Minus est gravis Appia tardis.*

We saw a great many Orange-Trees in the Orchards about *Terracina* and *Fundi*, and sometimes in the Hedges about the Fields: tho' in the Northern Parts of *Italy* they are nurs'd with the same Care as with us; such as are not hous'd, having a thatch'd Shed over them in the Winter. Indeed about *S. Remo* I saw several growing in the Orchards and Fields, as in the Parts I am now speaking of; but then we must consider their Situation, defended by the Mountains from the North Winds, and having the South Sun direct, and its reflected Beams likewise coming from the Sea, full upon them.

Near *Terracina*, *Galba* was born, according to *Suetonius*; in a Village that lies under a Hill, on the left hand as you go to *Fundi*. *Ser. Galba natus est in Villâ colli suppositâ, prope Terracinam sinistrorsum Fundos petentibus.*

Terracina is for *Trachina*, from the Greek *Τραχίνα*, *aspera, rudis*, (according to *M. Dacier*) by reason of the rough Rocks on which 'twas situated. It was anciently call'd *Anxur*, or *Axur*; because *Jupiter* [*imberbis*] was worship'd there under that Name. *Horace* gives us its Situation, upon white Rocks; with its old Name, *Anxur*.

Impositum saxi latè candentibus Anxur. Sat. v. L. i.

Fundi is situated in a Plain, at the Bottom of a Hill, and perhaps has thence its Name; as another Town in our Road thither, which is situated on the Top of a Hill, is call'd *Montagnella* or *Monticella*. The *Appian-Way* goes all along it; and care is taken to keep the Streets of the Town well pav'd, perhaps with Stones taken out of the broken part of the Way; for 'tis in many Places discontinued.

At *Fundi*, *Tiberius* was by some suppos'd to have been born, as *Suetonius* tells us, tho' he dissents from them, and says, "that more, and those of better Authority, tell us he was born at *Rome*, in the Palace [of the *Augusti*]." *Tiberium quidam*
T Fundis

Fundis natum existimaverunt ; secuti levem conjecturam, quod Materna ejus Avia Fundana fuerit ; & quod mox simulachrum Felicitatis, ex Senatus Consulto, ibi publicatum sit. Sed ut plures certioresque tradunt, natus est Romæ, in Palatio.

From *Fundi*, in our way to *Mola*, we pass'd thro' Groves of Olive-Trees, at least eight Miles, the *Appian-Way* continuing all along thro' *Itru*, &c.

A T *Mola*, [anciently *Formiæ*] we saw what they call'd *Cicero's* Garden, [*Villa Formiana*] : they led us through several long Vaults under ground ; the Wet by long trickling down had perfectly enamel'd some of the old Walls with a hard Crust. What they call his Garden (which is now an Orchard of Orange-Trees) was doubtless formerly, at least a good Part of it, the Floor of a House built over those Vaults, for in several Places the Remains of the Pavement [*Mosaick* in some parts] do still appear : the rest might have been the ancient Garden. They shew a round deep Bason, which they call his Fish-pond, at present dry. There are Fragments of other old Walls, now wash'd over with the Sea-waves, but plainly to be seen under them.

That *Cicero* had a *Villa* at *Formiæ*, as well as at several other Places, is not at all doubted ; his own Epistles prove it ; but 'tis not so free from Doubt that This was the very Place of it. The Extent of this Ruin, and the Appearance there is of ancient Magnificence, seem to bespeak it rather to have been the Palace of the *Mamurræ*. *Formiæ* is call'd by *Horace*, the City of the *Mamurræ* ; where he says he took up, when tired with the Journey.

In Mamurrararum lassî deinde Urbe manemus,

probably because the *Mamurræ* deduc'd their Origine thence ; and further, because in *M. Dacier's* Opinion, the City did belong to *Mamurra* ; *Car, cet Amy de Cæsar* (says he) *estoit un des plus riches hommes de Rome.* " For, this Friend of *Cæsar's* was one " of the richest Men in *Rome.*" It is not therefore necessary to conclude the most remarkable Ruin of *Formiæ* to have been the Remains of *Cicero's Villa*, rather than *Mamurra's*, who was Proprietor of the whole Place. The still more ancient Names

of

of *Mola* besides that of *Formia* *, and likewise *Hormia*, were *Lami Urbis*, *Antiphata Domus*, and *Urbs Læstrygonum*. You have the Reason of the three last in *Ovid*, who calls it by the Name of the first.

*Inde Lami veterem Læstrygonis, inquit, in Urbem
Venimus, Antiphates terrâ regnabat in illa.*

Ov. Met. L. XIV.

————— a Gust, which bore
Our Gallies to the *Læstrygonian* Shore,
Whose Crown *Antiphates* the Tyrant wore. } GARTH.

'Tis into this Port between *Mola* and *Cajeta* that *Homer* brings *Ulysses* and his Friends, *Odyss.* x. where they were so frighted with that gigantick Breed of Man-Eaters the robust *Læstrygons*,
ἰφθίμοι Λαιστρύγες †.

————— ἐκ ἀνδρεσσιν εἰκότες ἀλλὰ Γῆγάσι.
————— τῷ δὲ γυναῖκα

Eÿeron ὄσαν τ' ὄρεθι κορυφῷ ———
Whose Queen they found, vast, as a Mountain's Top.

T 2

I

* *Oppidum Formiæ*, *Hormiæ* ante dictum ut existimavere, antiqua *Læstrygonum* sedes. *Puny* l. 3. c. 5. "The Town *Formiæ*, before that *Hormiæ*, (as some have thought) "the ancient Seat of the *Læstrygons*." It was call'd *Hermiæ*, according to *Strabo*: Φορμίαι, Λακωνικὴν κτίσιν, Ὀρμῖαι λεγόμενον διὰ τὸ ἑρμοῖον. "Formiæ was built by a *Laconian*, "call'd also *Hormiæ*, from its being an excellent Station for Ships." Mr. Pope's *Annotat.* to *Odyssey*, L. x.

† These *Læstrygons* were *Sicilians*, according to *Thucydides*, L. 6. Mr. Pope, to another Part of the same *Odyssey*, says, "It is evident that the *Læstrygons* also inhabited *Formiæ*, a City of *Campania* near *Cajeta*. Thus *Horace*, Lib. 3. *Od.* 17.

"Æli, vetusto nobilis ab Lamo ———

"Auctore ab illo ducit Originem

"Qui Formiarum mœnia dicitur

"Princeps ———

"*Dacier*" [to obviate the Difficulty of their being call'd *Sicilians* by some, by others *Campanians*.] "answers, That they were originally *Sicilians*, as appears from *Pliny*, L. 3. C. 8. "*Flumina*, *Symæthus*, *Terias*, *intus Læstrygonii campi. oppidum Leontini*. And why "might not these *Læstrygons*, or a Colony of them, leave *Sicily* to settle in *Italy*, as it is evident the *Phœacians* had done, and fix'd in *Corcyra*? *Bochart's* Opinion concerning this "Nation is not to be neglected: The Words *Læstrygon*, and *Leontines* are of the same Import: *Læstrygon* is a *Phœnician* Name, *Lais tircam*, that is, a devouring Lion: This is "render'd literally by the Latin Word *Leontinum*, and both denote the Savage and Leonine "Disposition of this People. The Word *Lamus* is also of *Phœnician* Extract: *Lahum*, or "*Lahama*, signifies a Devourer;" [and *Lahim* in *Arabick*, which is a Branch of the *Phœnician*, or rather the New *Phœnician* itself, is render'd by *Goli*us exprestly *Leo*, and so exactly answers in Signification both to *Læstrygon* and *Leontinum*, *Vid. Gol. Lex.* p. 2114. Col. 1.] "From hence probably was deriv'd that *Lamia*, who devour'd young Infants, "mention'd by *Horace* in his *Art of Poetry*.

"Nec prænse Lamie vivum puerum extrahat alvo.

Mr. Pope, *ubi supra*.

I will not trouble the Reader with any more *Greek*; but perhaps the Account Mr. *Pope* has given us (from *Homer*) of this People, and his Description of this Port or Bay may not be disagreeable.

Six Days and Nights a doubtful Course we steer,
The next, proud *Lamos*' stately Tow'rs appear,
And *Lastrigonia*'s Gates arise distinct in Air.

Within a long Recess a Bay there lies,
Edg'd round with Cliffs, high pointing to the Skies;
The jutting Shores that swell on either side
Contract its Mouth, and break the rushing Tide.
Our eager Sailors seize the fair Retreat,
And bound within the Port their crowded Fleet;
For here retir'd the sinking Billows sleep;
And smiling Calmness silver'd o'er the Deep:
I only in the Bay refus'd to moor,
And fix'd, without, my Haulsers to the Shore.

From thence we climb'd a Point, whose airy Brow
Commands the Prospect of the Plains below:
No Tracks of Beasts, or Signs of Men we found,
But smoaky Volumes rolling from the Ground.
Two with our Herald thither we command,
With Speed to learn what Men possess'd the Land.
They went, and kept the Wheel's smooth-beaten Road
Which to the City drew the Mountain-Wood.
When lo! they met, beside a crystal Spring,
The Daughter of *Antiphates* the King;
She to *Artacia*'s silver Streams came down,
(*Artacia*'s Streams alone supply the Town:)
The Damsel they approach, and ask'd what Race
The People were? who Monarch of the Place?
With Joy the Maid th' unwary Strangers heard,
And shew'd them where the royal Dome appear'd.
They went; but as they enter'd saw the Queen
Of Size enormous, and terrific Mien;
(Not yielding to some bulky Mountain's Height)
A sudden Horror struck their aking Sight.

Swift

Swift at her Call her Husband scour'd away
 To wreak his Hunger on the destin'd Prey;
 One for his Food the raging Glutton slew,
 But two rush'd out, and to the Navy flew.
 Balk'd of his Prey, the yelling Monster flies,
 And fills the City with his hideous Cries;
 A ghastly Band of Giants hear the Roar,
 And pouring down the Mountains, crowd the Shore.
 Fragments they rend from off the craggy Brow,
 And dash the Ruins on the Ships below:
 The crackling Vessels burst; hoarse Groans arise,
 And mingled Horrors echo to the Skies.
 The Men, like Fish, they stuck upon the Flood,
 And cram'd their filthy Throats with human Food.

It appears by *Cluverius* that this Port, between *Formiæ* and *Cajeta*, was the Port certainly understood for that into which *Homer* brings *Ulysses* and his Companions; and takes notice of the exact as well as elegant Description he gives us of the Bay, and of the high Promontory above it. And as a further Confirmation that this was the Port describ'd by *Homer*, he mentions the old Authors as all along understanding it as such; and instances particularly in *Ovid*, who feigns *Aeneas* to have found * *Neritius Macareus*, one of *Ulysses's* Companions, in the *Cajetan* Shore. * So Cluverius interprets Ovid.

The Passage of *Cluverius* is as follows.

Ex hisce Verbis [sc. Homeri] satis disertè patet, non† ad ipsum Læstrygonum oppidum Formias adpulsum finxisse Ulyssis Homerum, sed in Cajetanum Portum, quem graphicè atque eleganter describit; unà cum σκοπιῇ πειραδείῳ, i. e. cum speculâ excelsâ sive promontorio quod illi imminet, in quo hodie validissimum castellum.

Atque nè dubites in hanc sententiam intellexisse jam inde veteres auctores Homeri verba, hinc sc. est quod Ovidius etiam Æneam

† Tho' *Ulysses* himself, and perhaps the greatest Number of his Men, did not come to the City, yet according to *Homer*, some of them came both into the City and to the Palace too, where they were so terrified with the Sight of the monstrous Queen, &c.

Æneam offendisse fingit in Cajetano litore Socium Ulyssis Neritium Macareum.

*Talia convexum per iter memorante Sibyllâ
Sedibus Euboicam Stygiis emerfit in Urbem
Troïus Æneas, sacrisque ex more litatis,
Litora adit nondum nutricis habentia nomen.
Heic quoque substiterat, post tædia longa laborum,
Neritius Macareus, comes experientis Ulyssæi.*

Metam. L. xiv.

The *Sibyl*, mounting now from nether Skies,
And the fam'd *Ilian* Prince, at *Cumæ* rise.
He sail'd, and near the Place to Anchor came,
Since call'd *Cajeta* from his Nurse's Name.
Here did the luckless *Macareus*, a Friend
To wife *Ulysses*, his long Labours end.

GARTH.

That *Cicero* likewise (who well knew the Place, as having himself a Villa there,) understood *Homer* as speaking of *Formiæ*, will appear expressly from an Epistle of his to *Atticus*, L. XI. Ep. XIII. *Si vero in hanc * Τηλέπυλον veneris * Λαιτρύγονίῳ* (Formias dico) *qui fremitus hominum! quàm irati animi!* “ If “ you come into this *Wide-gated Læstrygonia* (I mean *Formiæ*) “ what Murmurings of Men! what angry Minds!”

* The very
Words of Ho-
mer.

CAJETA.

THOUGH it was not now, but in our Return from *Naples*, that we went to see *Cajeta*, yet I will here add what little I have to say of that Place. We went to it over the Gulph or Bay [just mention'd in the Verses] that lies between that and *Mola*, [*Sinus Cajetanus*, more anciently *Amyclanus*] though there is a Land-way too along the Circumference of the Gulph: Our Passage over it was what they call four Miles; all along which we had a full View of *Cajeta*, as we had indeed at *Mola*. The Sea was as smooth as Glass, and the Prospect round us, in a fine Morning, as that was, extremely pleasant.

Cajeta



View of Cajeta, from Mola.

G. Vanderghucht Sculp.

Cajeta is built on a Promontory, which forms one side of the Gulph, and the Buildings are continued to the Land-ward a considerable way along the Borders, with fruitful and pleasant Vineyards on the rising Ground behind them. Here it is that *Virgil* buries *Cajeta*, *Aeneas's* Nurse, and attributes to the Place the Honour of receiving its Name from her.

*Tu quoque Litoribus nostris, Æneia Nutrix,
 Æternam moriens famam, Cajeta, dedisti,
 Et nunc servat honos sedem tuus, ossaque nomen
 Hesperia in magnâ (si qua est ea Gloria) signant.*

Æn. 7.

And thou, O Matron of immortal Fame!
 Here dying, to the Shore has left thy Name;
Cajeta still the Place is call'd from Thee,
 The Nurse of great *Aeneas's* Infancy.
 Here rest thy Bones in rich *Hesperia's* Plains,
 Thy Name 'tis all a Ghost can have) remains.

Dryden.

The most remarkable thing we saw there, was a great Fissure * in a high Rock of Marble, which they say happen'd at the Death of our *Saviour*. Whether it were so or no, the Rock is torn asunder in a very extraordinary manner. The separated parts seem to the Eye to be much of the same Distance at the Top as they are at the Bottom, which may be about four Foot, or somewhat more; and the Height about that of an ordinary Steeple. The Indentures (if I may so call them) of the separated parts, tho' very irregular, seem to have an exact Correspondence with each other; and have a Roughness of such a sort, as to exclude all Suspicion of Art. We can hardly say the same of what they call the Impression of a Man's Hand in the Rock: the Story they relate of it is, That one, who was told that the Rock was thus miraculously separated at our *Saviour's* Death, declared his giving no Credit to it; and at the same time, with an Air of Contempt, struck the Palm of his Hand against the Rock: the Stone immediately softened, and received the Impression they now shew: which

* They call it
 La Spaccata,
 which signifies
 a thing rent,
 or burst a-
 sunder.

has some Resemblance of a Hand, but a very rude one. We went along this Cleft, in a continual Descent, for about 40 or 50 Yards; at the end whereof is a pretty little Oratory or Chapel, frequently visited by Pilgrims: this is just by the Sea-side.

From the *Spaccata*, they led us a long and tiresome walk up to the Castle, to see a Sight which prov'd very little worth the Pains that brought us thither. 'Twas the Skeleton of *Charles of Bourbon*, Constable of *France*, who serv'd under the Emperor *Charles V.* at the Siege of *Rome*, and was shot as he was scaling the Walls. He is set upright* in a Case, as we see Skeletons in Surgeons Houses; only dress'd up in a tawdry Suit; with Hat and Sword. He had been new cloth'd with Plush just before we saw him.

* Not laid as long, as some have said.

In the Dome they shew'd an antique *Vase* of white Marble; with very fine *Basso Relievoes*, representing the Birth of *Bacchus*: *Mercury* delivers the New-born Infant to a Nymph, *Bacchantes*† and Satyrs attending. There is an Inscription of the Name of the Workman, ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ†. It is now used as a Font. In the same Church they shew'd us a Pillar, which they say came from *Solomon's Temple*; but, unluckily, in one part of the *Basso Relievo* that is on it, there happens to be somewhat that looks very much like a Representation of *Purgatory*.

† Priestesses, &c. Attendants upon Bacchus.

‡ Salpion the Athenian made [it].

On the Summit of a high round Hill stands the Sepulchral Monument of *Munatius Plancus*; of a round Figure, as several other ancient *Mausolæa*** are. There are several Prints of it extant.

In our Return from *Cajeta* there were some Fryars going thither; and had left Orders at *Mola*, for the People at the Inn to get 'em somewhat to eat against their Return; — *un Spirito Santo* — *o cofi*: — “a Holy Ghost, or so;” when they wou'd not name a Pidgeon, it being *Lent-time*. At *Mola*, we drank Wine of the *Cæcuban Hills*, once so famous; 'twas good Wine, but might at least be equall'd in other Parts of *Italy*: not sweet, as most of the *Italian Wines* are; 'twas red.

The

** As the *Mausolaum Augusti* in *Rome*; the *Moles Adriana*, now Castle of *S. Angelo*; the Monument of *Metella Crassi* near *Rome*, &c.

The Cæcubus Ager [according to the ancient geographers] was between Formiæ and Fundi. Martial testifies much the same :

*Cæcuba Fundanis generosa coquuntur * Amyclis,
Vitis & in mediâ nata palude viret.* L. 13. ep. 115.

Rich Cæcubans from mellowing Fundi flow,
And blooming vines amidst the marshes grow.

FROM Mola, we went along the sea-side on the Appian way, to the river Garigliano, which we pass'd in a ferry : part of our road was thro' olive groves.

About eight miles from Mola, a little short of this river, we saw the ruins of the ancient Minturnæ. There still remains part of an old amphitheatre and aqueduct. Garigliano was anciently call'd Liris: 'tis mention'd by Horace as a very still and quiet stream :

— — *Rura quæ Liris quietâ
Mordet aquâ, taciturnus amnis.* L. i. od. 31.

— those rich fields where Liris runs

With quiet streams, and wanton play ;
The smoothest of the ocean's sons,
And gently eats his easy way.

CREECH.

It was not so very quiet a water when we pass'd it ; having been made more rapid by the rains. It was near this river, that the first battle was fought between the Romans and the Tarentines ; when Pyrrhus the Grecian king came to the assistance of the latter, with an army of elephants as well as men. A little further was the ancient Sinuessâ, where Horace rejoic'd so much at the meeting of his friends.

*Plotius & Varius Sinuessæ Virgiliusque
Occurrunt : animæ, quales neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O, qui complexus ! &c.* Sat. 5. l. 1.

* Some editions read Ahenis [sc. Fundanis] taking no notice of Amyclæ, which was not far from Fundi.

— — — — At Sinuessâ on our way
 Plotius, Virgil, Varius too attends,
 All worthy men, and my obliging friends.
 Oh, how did we embrace!

CREECH.

This neighbourhood abounded with white snakes in Ovid's time :

— — *Niveisque frequens Sinuessâ colubris.*

The parts of the country on this side Rome are more frequently mention'd by ancient writers than any other ; most of their summer retirements lying this way.

AFTER we had pass'd the Garigliano, we travell'd over a pleasant plain to S. Agatha ; and there we again found the Ap-pian way ; but it left the present road a little after we had pass'd S. Agatha, and so we lost it for a time ; tho' we had it again sometimes between that and Capua, particularly in a village called Cascaro.

C A P U A.

NEW Capua, through which the road from Rome to Naples lies, is a small place ; the emperor was making a new fortification there when we pass'd it. They had at that time 400 soldiers there, they have sometimes had 1500. There is but one inn in the town, and that a very sorry one.

OLD Capua, about two miles distant from the new, has several ancient ruins, among which the chief is the amphitheatre ; which seems by its *Arena**, that still shews the original dimensions within, to have been larger than that of Verona : by the three columns of the outermost row, which still remain intire, with the arches between them, one might also trace the line of the outside, so as to determine the dimensions of that too. These columns are of the Doric order. There is a head [or face] in the crown of each arch, but the sculpture

* The oval space or court within the amphitheatre, which the seats for the spectators immediately encompass'd. The ground of this court was covered with sand, to soak up the blood of the gladiators, of the lions, and other wild beasts, that were exposed there to combat. *Vid. Kennet's and Goodwin's Rom. Antiquities.*

is not of a very good taste: Part of the entablature above the arch does still remain.

The outside of this amphitheatre is of stone, but the *for-nices* [the vaults] within, are of brick. We got upon some of the highest parts, and from thence had a most agreeable prospect of that side of the Campania Felix, the most fertile and delicious spot in all Italy; but this fertility induc'd so much laziness and luxury, as in fine prov'd the ruin of the inhabitants. Instances of each are deliver'd in such strong terms by some of the ancient writers, that the recital of a few of them perhaps may not be unacceptable. Lucius Florus gives a most agreeable account of the whole Campania, and closes all with that of Capua.

Omnium non modo Italiâ, sed toto orbe pulcherrima Campaniæ plaga est. Nihil mollius cælo: denique bis floribus vernat: nihil uberius solo: ideo liberi Cererisque certamen dicitur: nihil hospitalius mari: hic illi nobiles portus, Cajeta, Misenus, & tepentes fontibus Baiæ: Lucrinus & Avernus quædam maris ostia. Hic amicti vitibus montes, Gaurus, Falernus, Massicus, & pulcherrimus omnium Vesuvius, Ætnæi ignis imitator. Urbes ad mare Formiæ, Cumæ, Puteoli, Neapolis, Herculaneum Pompeii, & ipsa caput urbium Capua, quondam inter tres maximas, Romam Carthaginemq; numerata. Lib. i. c. 16.

“Campania is the most beautiful region, not only of Italy,
“but even of the whole world. Nothing more mild and
“gentle than its air; it blooms with flowers twice a year:
“nothing more fertile than its soil; where Ceres and Bacchus
“contend for victory: nothing more hospitable than its shores;
“here are those noble harbours, Cajeta, Misenus, and Bajæ
“steaming with its hot baths; and those inlets of the sea,
“Lucrinus and Avernus. Here are mountains clothed with
“vines, Gaurus, Falernus, Massicus, and the most pleasant
“of all, Vesuvius, imitating Ætna's fire. Here are mari-
“time cities, Formiæ, Cumæ, Puteoli, Naples, Herculaneum
“Pompeii, and Capua, the head of all, formerly rank'd with
“Rome and Carthage, in reckoning up the three greatest cities.”
It is call'd by Livy, *urbs maxima opulentissimaque Italiæ*,——
“the greatest and most wealthy city of Italy;”——*sed magnas*

illas opes statim sequuta est luxuria atque superbia;—"but pride
 "and luxury immediately followed these great riches." And
 then we find that this luxury made them a prey to their ene-
 mies the Carthaginians: *Campanos haud dubie magis nimio luxu*
fluentibus rebus, mollitiâque suâ, quam virtute hostium victos esse.

Liv. l. 7. "The Campanians were doubtless overcome more
 "by the excessive and uninterrupted flow of their prosperity,
 "and their own softness, than by the valour of their enemies."

Indeed in this place, so furnish'd with a profusion of every
 thing that serves for pleasure and delight, luxury seems to have
 fix'd its seat of empire, to be here irresistible, and to subdue
 all that come within its bounds: for, as it ruin'd the Capuans,
 so, in a very short time, it wrought their revenge upon their
 conqueror Hannibal, and vanquish'd them too; in weakening
 him so, that after he had destroy'd the Capuans, he became
 himself a prey to the Romans; as appears by Valerius Maxi-
 mus, l. 9. c. 1. *At Campana luxuries perquam utilis civitati*
nostræ fuit; invictum enim armis Hannibalem illecebris suis vin-
cendum Romano militi tribuit. Illa vigilantissimum ducem, illa
exercitum acerrimum, dapibus largis, abundanti vino, unguento-
rum fragantiâ, veneris usu lascivior, ad somnum & delicias
evocavit: ac tum demum fracta & contusa Punica feritas est,
quum Seplasia ei & Albana castra esse cœperunt.—"But the lux-
 "ury of Campania was of singular service to our city; its en-
 "chantments contributed more to the subduing of Hannibal
 "than our arms; and deliver'd up that general, who was be-
 "fore unconquerable, as an easy prey to the Roman soldiery.
 "'Twas this, that with the fulness of feasting, the excess of
 "wine, the fragrancy of ointments, and the too free use of
 "women, call'd off that most vigilant commander, that vi-
 "gorous and pushing army, to sloth and voluptuousness.—And
 "then it was that the Punick fierceness was blunted and
 "broken, when the Seplasian and Alban streets became their
 "camps."—These were two famous streets in Capua, where
 the *unguentarii* [sellers of ointments] and other assistants of
 pleasures had their residence. Tully in his orations *ad populum*
contra Rullum, speaks pretty much to the same purpose. But
 what has been offer'd, is perhaps more than enough.

We had now about a dozen miles through Averſa, a little
 city, to Naples.

N A P L E S.

THE road is shamefully bad that leads to this great and fine city; but it is remote from its sovereign, always govern'd by viceroys, who perhaps have not thought the care of the roads to be of so much consequence, as to deserve their notice.

The most pleasant situation of Naples, with its large and delightful bay, have been so fully described by authors extant among us, that it wou'd be superfluous for me to attempt it. The temperate winters they have, make it the most agreeable place in the world to pass that season in; and as the Italians in general are not fond of coming near a fire, so here they have put it out of their power to do it; for there is not so much as a fire-place in many houses, except only in the kitchen: if a day colder than ordinary happen, a *caldano**, with a little charcoal in it, is all they have to air the room.

They have green pease all winter, and none in the summer, as we were told; occasioned by the too great heat in that season; though it be very much alleviated by the pleasant sea-breezes.

We saw the little children, boys and girls, playing before the houses, quite naked, in the month of March. The city of Naples, taking it in general, I think may be call'd the finest in Italy.—If in Rome, and perhaps some other cities, there are finer, and more magnificent palaces, either the narrowness of the streets, or the comparative meanness of the private houses, takes off from the general beauty of those places; but in Naples the beauty of the buildings is in a great measure equal and uniform: the streets are large, strait, and excellently well pav'd with flat stones about 18 inches square; and to prevent horses slipping on them, they are pick'd or tool'd so as to give them a roughness.

The tops of the houses are flat, so as that you may walk on them, and there receive the benefit of the evening breezes; they are cover'd with a hard plaster. The Strada di Toledo is the principal street, and is the noblest I ever saw, and of a great length as well as breadth. The plenty of provisions, and frequency of people makes it as chearful, as the magnificence of the buildings makes it noble.

When you come to the end of it, a turning

* A vessel somewhat like the cisterns at fide-tables here. The *caldano's* are sometimes of copper, sometimes of silver.

ing on the left-hand brings you to the viceroy's palace, which stands, in respect of the street last mention'd, as the Banqueting-House does in respect of the Strand at London; and the sea lies on the left-hand, partly as the Thames does here. This palace is the architecture of the cavalier Fontana, three stories in height, and of a great length. By it stands a colossal statue of Jupiter, antique, but with modern reparations; it was brought from an ancient temple near Cumæ, which bears the name of the *Tempio del Gigante* [the temple of the giant,] from this gigantic statue.

The public granaries are very large; and so they had need, if what I was told be true, that the magistrates, intendants of the grain, are oblig'd to furnish to the markets 60 thousand bushels of corn every week. This is the way in most of the cities of Italy; the corn is all brought into the public granaries, and is thence issued out to the markets; and of this his Holiness makes a pretty good hand at Rome, between the advance of the price above what it is taken in at, and the smallness of the measure.

Not far from the public granaries is the university, which they call the *Studii Nuovi*, a large and handsome structure; but it remains, as it has done for a long time, unfinish'd.

The churches and convents of Naples are excessively rich, and indeed very fine. The profusion of marble we see in them is scarcely to be imagin'd; but the disposition of it in the incrustations is not so well judg'd, as it is in the churches of Rome: Their putting such variety of gay colours together, and in so many figures, made the finery appear to me as bordering a little upon the tawdry. The dome is exceedingly rich in all sorts of ornaments of sculpture, painting, and gilding, as well as marble. Among the statues there is one in copper of S. Gennaro [or Januarius], the principal patron or protector of their city: whose body is buried in a beautiful chapel under the choir: the floor of this chapel is finely inlaid, the roof and all is of marble, basso relievo's, &c. with statues of saints in the wall in niches. Near the great altar above, are two fine pillars of jasper, their pedestals of *verd' antique*; [a curious green marble]. Behind the great altar is a statue of fine marble, of cardinal Caraffa, once archbishop, kneeling:

ing; 'twas he that built the chapel under the choir. But the finest part of all this noble church is the chapel dedicated to S. Gennaro, where are kept, with the highest veneration, the head and blood of that saint, with which they shew, two days in the year, their famous miracle of liquifying the congealed blood at the approach of the head. This chapel, (which they call *il Tesoro*, the Treasure, from the precious relics that are in it) has a marble façade towards the church, of a good taste of architecture; in the middle is a most curious brass gate of pierc'd work, which they say cost 36 thousand crowns. The marble pavement and incrustations of this chapel are most rich, the pillars, &c. of the Corinthian order. There are 19 copper statues in niches, of so many former patrons of their city, which they say cost 4 thousand crowns apiece. But what gave me the greatest pleasure was the cupola, painted most admirably by the cavalier Lanfranc, and the corners under it by Dominichino.

The church of S. Paolo Maggiore stands where was once a temple of Castor and Pollux; part of which still remains, and serves as a portico to the present church. The pillars are very noble and magnificent, of the Corinthian order, fluted: besides those which are now standing, there are huge pieces of other broken ones on the ground. At the entrance into the present church are two distichs, one on each side the door*.

Audit vel furdus Pollux cum Castore Petrum

Nec mora: præcipiti marmore uterque ruit.

Tyndarides vox missa ferit, palma integra Petri est

Dividit at tecum, Paule, trophæa libens†.

The cieling of this church is finely painted by the cavalier Massimis, and in the sacristy are two fine performances in fresco of F. Solimea, commonly call'd Solymini, done in the year 1689. He was, when we were there [1721], esteem'd the compleatest master in Italy. One of these represents the story of Simon Magus; the other, the conversion of S. Paul. We went to pay a visit to this excellent master, and found him very civil and obliging; notwithstanding some reports we had heard of him to the contrary: he dresses as an ecclesiastick, which is very fre-

* They mean no more than "that at the preaching of Peter, the marble statues of Castor and Pollux tum-bled down; and altho' this intire conquest was Peter's, yet he allowed Paul to share in it."

† It should seem a little odd then, that the church should go (as it does) by St. Paul's name only.

frequent there with those that are not in orders. Besides other smaller pieces of his work, he shew'd us a large one he was doing for prince Eugene, the story of Cephalus and Aurora, extremely beautiful. As I remember, 'tis that part of the story where Aurora is taking up Cephalus into heaven, which she is said to have done, when all other means, she had us'd to induce him to a breach of his conjugal vow to Procris, had prov'd ineffectual. In one church of the Theatins we saw a large and fine piece in fresco, done by his master Luca Giordano, Anno 1684, Christ driving out the money-changers. In the same church is a fine piece of Pietro da Cortona, the death of a saint, with angels above; and another of S. Francis by Guido, for which, they say, they gave 400 pistols. These poor fathers! who have no possessions, subsist all upon charity, and yet must ask none, to buy pictures as such a rate! The other ornaments in their church bespeak their poverty just as much as this of painting does. In another church belonging to the same order ['tis that of S. Apostoli,] is a fine piece in fresco by Lanfranc, the pool of Bethesda, and the cieling all painted by the same master: the other paintings in this church by Guido, Solimini, &c. the architecture of the church itself, the mosaic, sculpture, and other ornaments, intitle it to a place among the first in Naples.

The sacristy of S. Domenico Maggiore is painted by Solimea: we saw the design of it in the prior's apartment at the Carthusians convent of S. Martino: in a gallery above, which goes round the sacristy, are deposited, in chests, the bodies of the kings of Naples, and others of the royal families. And in the same place they shew the body of a secretary, who had been strangled wrongfully; they have given him burial here, as endeavouring by this honourable lodgment of his bones, to make some amends for his injurious death. This convent is very rich in plate for sacred uses: they shew'd us in the repository a large crucifix of silver, statues of saints, as big as the life, and candlesticks of 7 or 8 foot high, all of the same metal. But what is more precious to them than silver, is a manuscript of S. Tho. Aquinas, which they keep with great veneration. In one of the chapels in the church they shew the crucifix, which spoke to S. Thomas, *Bene scripsisti de me,*

me, Thoma; "Thou hast written well concerning me, Thomas:" and in the convent they shew his cell, which is held as sacred. The church it self is very large, and extremely rich in all sorts of ornaments. Among the pictures they have a Madonna of Raphael.

The church of S. Sanseverino is finely adorn'd, the cieling painted by Berisario. The marble pavement has a troublesome sort of finery, coats of arms in basso relievo, rising above it, and some of them to a considerable height: an even floor, however curious, might have been unobserved, but in regard to your own safety, you are obliged to take notice of the ornaments of this. In one of the chapels is a beautiful monument of three youths, of the Sanseverini family, who were all poisoned at the same time by their uncle, in order to get their estate: there are statues of them with inscriptions, declaring the manner of their death. There is a cloyster, painted in fresco by Zingaro, the subject is the story of S. Benedict's miracles.

In the church of Mount Olivet is a chapel, in the middle of which there is a fine representation in *terra cotta*, [clay burnt] of a dead Christ, with several figures about him, the Maries, and some of the disciples, which are all ritratts of real persons as big as the life; Alphonso II. king of Naples, and his son are two of them: Sannazarius, and his friend Pontanus, are a Joseph and a Nicodemus. Tho' the representation of this subject be in a manner quite uncommon, yet it is so natural, the figures being plac'd, not in the usual way of statues, on pedestals, but upon the floor, in such a place and disposition, as you might expect real persons to be, that one would at first sight even take them to be such. They are the work of Modavino of Modena. There is in this church, besides several other good pictures, a S. Christopher finely painted by Solymini. And in the refectory, the gathering of Manna; and Mary Magdalene washing our Saviour's feet, of the school of Raphael.

The church of S. Catherina à Formello has the cieling finely painted by Louigi Gaigi: and the Cupola by Paolo de Mattheis, a good master of this time, but the vainest I think that ever I saw. The speciary, where they keep their drugs and medicines for the use of the convent, is well worth seeing: they have a fine collection of natural curiosities; among the rest,

they shew what they call mandrakes, representing both sexes. They shew likewise the head of the famous Thomas Aniello, commonly called Maffanello, in plaister.

The church, hospital, and monastery of the Annunciata, are vastly rich in possessions, some of which are in *terra firma*, others in gabells [or impositions] on several commodities, brought into Naples; which amount to a very large annual revenue.

Here they have what they call a Pietà for the reception of infants, bastards or others, of which they take in great numbers, sometimes twenty in one night. 'Tis said that there are belonging to this hospital 2500 nurses (an incredible number) to take care of such as are brought in. When they are grown up, such of the girls as choose a monastick life, become nuns; those that would rather have husbands, have a portion given them, some 100, some 200 ducats, to marry them, and at some times they are set out to be view'd; we once saw 'em standing for that purpose, putting up their *εὐχαὶ γαμήλῳ*, their ejaculations for good luck in a husband. They have a further conveniency here, a provision for such as have been married hence, and are become widows, or whose husbands have over-run them, or such as by misfortunes, are reduc'd to poverty; if they return hither, they are receiv'd and taken care of, with an allowance of all necessary provisions, notwithstanding the portion they had before receiv'd. The boys, as they grow up, are some of them put out to trades; those that shew a genius for learning, are bred up to the church.

I was told a pleasant story at Rome upon the occasion of a marriage out of one of these places, and by a party concern'd, at least as he pretended. The gentleman had had a manservant, who had quitted his service, and gone into the country: after some time spent there, he bethought himself of marriage; and came to Rome on a day when the damsels were set forth of view in one of the hospitals; I think 'twas that of S. Spirito. The man comes to his old master, and tells him he had a mind of a wife, and was come to look out for one among the girls in that hospital; and having a great opinion of his master's judgment, desir'd he would go along with him, and assist him in the choice of one: the master would have excus'd himself, that

——that none could choofe fo well for another as any man might do for himfelf;—— every one to his own goût. The fervant ftill importun'd and the mafter at laft confents. Away they went to the hofpital; and the mafter was not long e'er he pitch'd upon one, and propos'd her to John's approbation.—— If you like her, Sir, I fhall;——fo the matter was foon ftruck up; for thofe lasses don't ftand much upon courtfhip. As foon as the knot was tied, the mafter thought his affair was over, wifh'd 'em joy, and was for taking his leave. But John had another favour to afk; which was, that his mafter would be fo good as to take the bride home with him for a day or two; for that he muft now go about, to look for fome goods to fet up houfe withal; and he had no place to bring his *fpoſa* to in the mean time.——Why, John, fays the mafter, I would do you all the kindnefs I can; and your ſpouſe fhall be welcome: but, what muft we do a-nights? for I have got but one bed.——John fubmitted that matter to his wiſdom, and did not doubt but he would ſome way or other contrive it very well.——And fo (ſaid the author of my ſtory) we did. In a day or two John had made all his purchaſes; came and fetch'd away his ſpouſe, and thank'd his mafter for the good offices he had done him.

The reader will pardon this digreſſion.

Of all the monaſteries in Naples, the moſt delicious, and I think the moſt magnificent, is that of the Carthuſians di S. Martino: It ſtands juſt under the very high caſtle of S. Elmo or Eramo, and is itſelf ſituated on ſo extraordinary an eminence, that from hence you ſee almoſt the very ground-plot of the whole city of Naples lying under you, the delicious bay below that, and part of the lovely territory that encompaſſes both, which on one ſide is terminated with a diſtinct view of Mount Veſuvius. Here you have a full proſpect of the ſea and its iſles, particularly that of Caprea, the famous ſcene of Tiberius's extravagant pleaſures. The prior's apartments would be fit for a prince; 'twas from an open gallery in them we had a great part of the whole noble proſpect juſt mention'd. In one of the rooms, among other fine pictures, they ſhew a crucifixion (about two foot long) which they ſay is of Mich. Angelo; and to this they tack the old ſtory of his having ſtabb'd the fellow that was his model, in order more juſtly to expreſs the agonies of a dying man. But

sure Mich. Angelo would have attempted other ideas, in the representation he intended, than what would arise from the last looks of a poor fellow so gull'd out of his life; one would hardly suppose such a one to have gone out of the world praying for his murderer. We saw another at Rome, in prince Borghese's palace, and a third (I think) at Florence, to which they affix the same story. The great quadrangle [which seems a just square, and the sides thereof full as long as the longest of that at Trinity college in Cambridge] is encompass'd with a cloyster, whose pavement is of marble finely inlaid with various colours; and the whole cloyster adorn'd with a great deal of very good sculpture: the galleries above it, which go all along the four sides, are supported each by sixty white marble pillars of Carrara, every one an intire piece, and the entablature above them is of the same material. In one corner of the quadrangle is a burying-place encompass'd with a handsome balustrade of white marble, with death's heads (as we call 'em) of the same, excellently well cut. The monks of this order are in the nature of hermits, each having his particular cell, consisting of two or three little chambers, (one of which is a study) and a pretty garden. They live altogether upon fish and vegetables, and some have in their gardens little reservoirs to keep the fish in. They eat separately in their several cells four days in the week, and the other three days, at a common table, in the refectory; and like others of the hermit-kind, they are not to speak when they are together. These cells of theirs are rang'd along the outside of the cloyster.

They have large and fine apartments for the reception of strangers of their order, where they are handsomely entertain'd for three days. Their church is not so remarkable for its largeness, as for the exquisite beauty of its ornaments; but the sacristy, the treasuries, and other apartments belonging to the church, do all together take up a considerable extent of ground. The richness of the materials, and exquisite workmanship in this church, is really astonishing; and if there be any thing to be objected, 'tis the too great variety of marbles, and other rich stones, which are inlaid all along the walls and pillars, from the beautiful pavement, which is of the same materials, quite up to the cieling. This is divided, by stucco-work gilt,
into.

into compartments, which are admirably painted by the cavalier Lanfranc: other pieces perform'd by that master, by Guido Reni, Cavalieri Arpinas and Maffimo, Spagnolet, and others, however fine, are too numerous to be particulariz'd. I shall only mention one, as being the last public work of Carlo Maratti, ('tis the baptism of Christ) done in the year 1710, which is finely imagin'd; but the languid execution does manifestly shew the decay of a great master. The sacristy and the treasuries are no less adorn'd than the church with excellent paintings, curious pavements, and cases or repositories, adorned with the richest inlaid work of various beautiful woods. The cieling of one of these treasuries is painted by Luca Giordano: and at the upper end is a *Pietà* [or a dead Christ, with the virgin Mary in a mournful posture over him] of Spagnolet, much the finest thing I have seen of that master; and the expression indeed is admirable. Among the various curiosities here, they shew some pots of flowers in silver, of admirable workmanship, which are wrought with that delicacy, that with the least motion they play to and fro, as if fann'd with the wind. They have reliques of saints in great abundance; bits of bones piled up in a most exact manner, within glass-cases, and the name of the saint inscrib'd on each glass. He seem'd a good honest sort of a priest that shew'd 'em us, so we ventur'd to ask him, what authentick proof they had of the reality of those reliques, which we saw in great numbers, and of the names so regularly affix'd to each. He confess'd fairly with a smile, that these bones were indeed taken out of the neighbouring catacombs (a sufficient magazine to furnish reliques to a thousand churches) were sent up to his Holiness, and so baptis'd by him.

Our short stay at Naples, by reason of our intention to return to Rome against the Holy Week, would not allow our spending much time among the palaces. We went to see one of them, as a specimen; 'twas that of the marquis Jansano, who being a rich citizen, had purchas'd a principality*, and in right of that had state-canopies erected in his principal apartments. His chief apartment was painted by Giacomo del Po, but unhappily confronted by some pieces of Solymini in some of the rooms. When we went to see this artist [Giacomo] at his house, instead of shewing us his pictures, he first saluted us with the sight of some letters prince Eugene wrote to him.

We

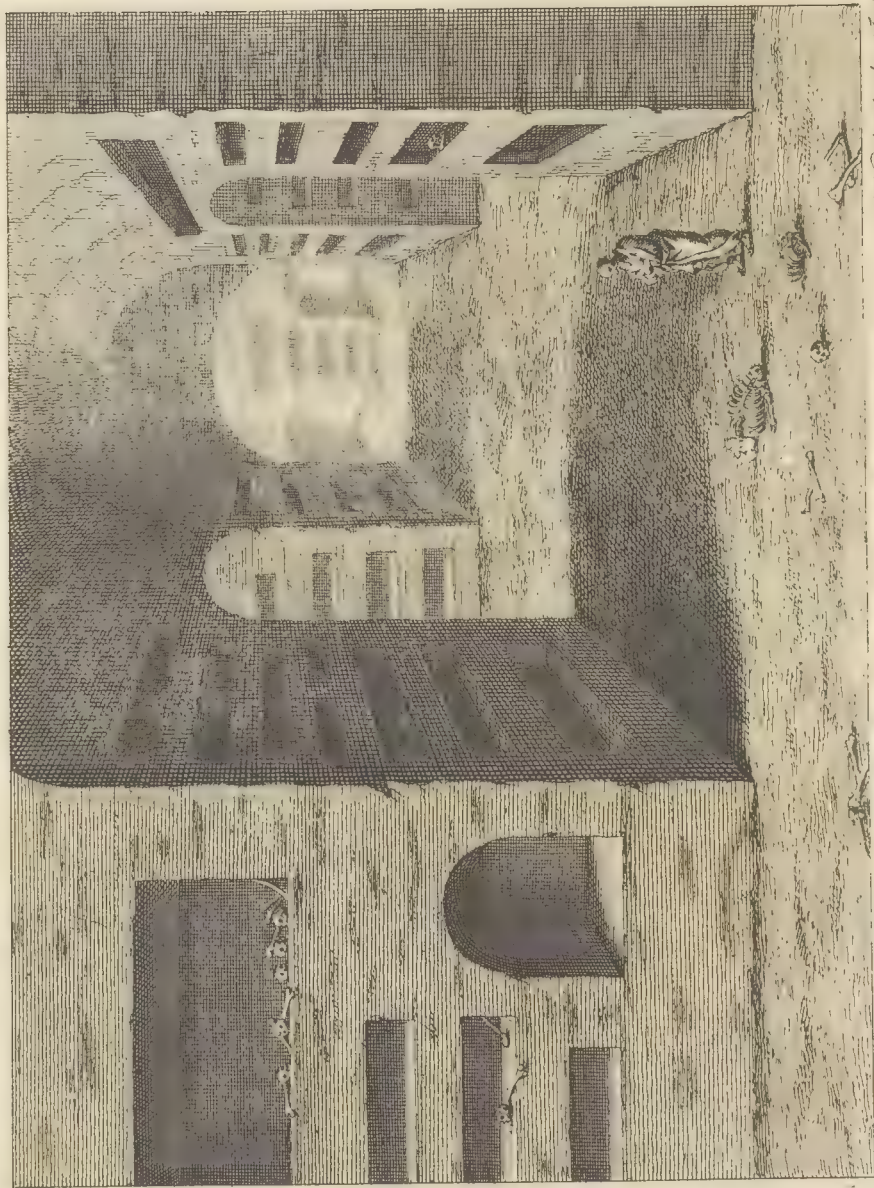
* Princes are very frequent in Naples and Sicily.

We went also into the court of the palace of Dom Diomede de Caraffa, and no further. We there saw several ancient inscriptions and sculptures; and, among the rest of the curiosities, the head and neck of a large brazen horse, anciently plac'd in another part of the town, and indeed intended to represent the city of Naples, which bears a horse for its arms. But some ridiculous people had got it into their heads, that this horse was made by Virgil, thro' his skill in magick, and that some secret virtue pass'd from it prevalent against diseases in horses; for which reason they us'd to bring their horses in circular procession about it to be cur'd by it. To put an end to this strange sort of superstition, the brazen horse was broke to pieces, the body of it made a bell for the great church, and the remaining head and neck were brought to the place where we now see them.

The library of Valetta was too celebrated a thing, to leave Naples without seeing, tho' we could only see it, which is indeed the most that a traveller can ordinarily be suppos'd to do, who has so many various objects to employ his observations, and so little time to bestow upon 'em. The real benefit of such valuable collections is only to be reap'd by those who do reside in the neighbourhood of them. But, that we might not only see covers, they reach'd us down two or three to look into; an *Apollonius Rhodius*, in capitals, with accents, printed in 1496; an ancient MS. of Pliny's Epistles; and another of Tully's Orationes; *Erasmi Adagia*, printed by Frobenius, with Erasmus's emendations, in MS. This library is said to consist of more than 18000 volumes; all valuable well chosen-books. It is adorn'd with some good paintings: there is a ritratt of their famous Massanello, and an admirable one of Cæsar Borgia, (Machiavel's favourite politician) by Titian.

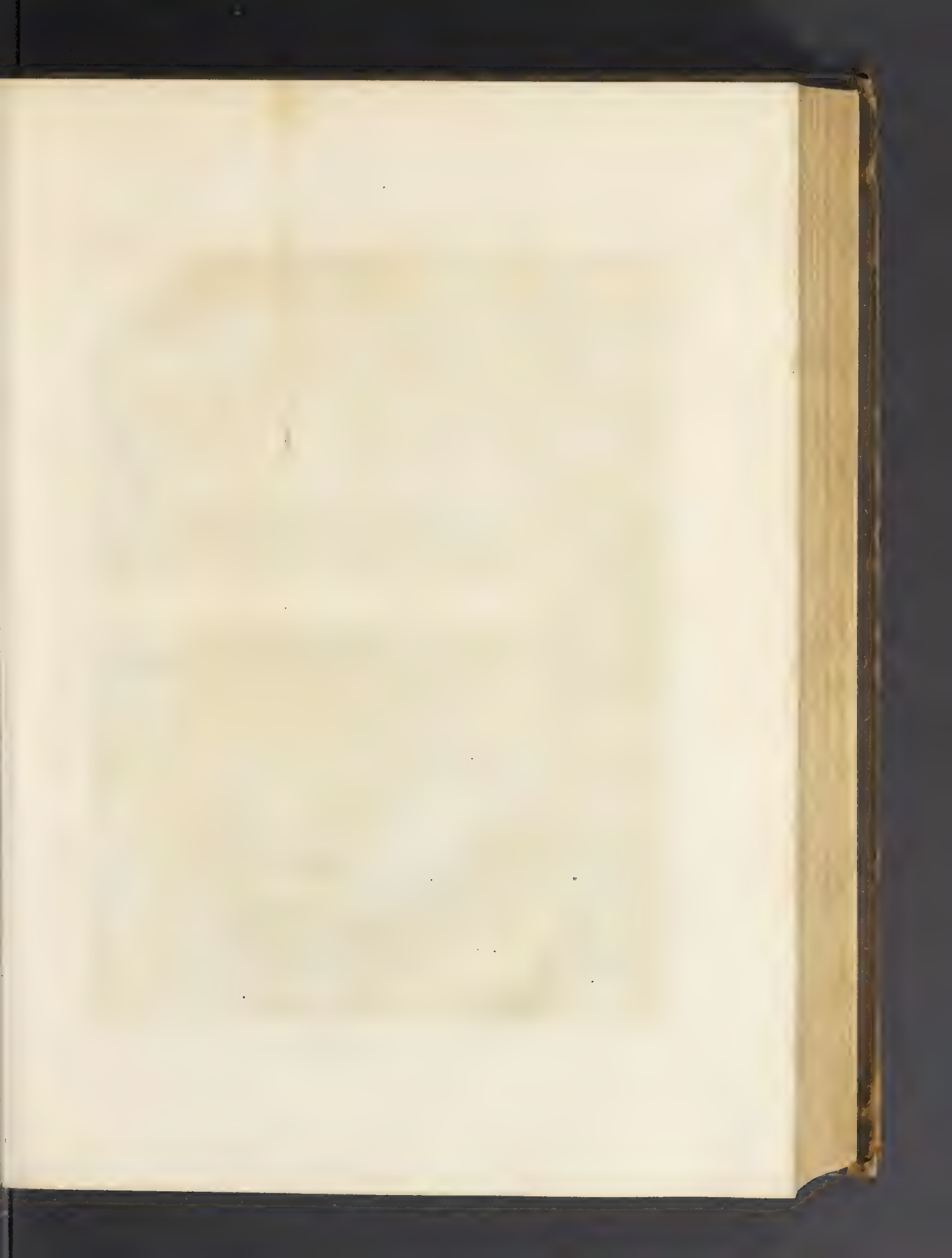
They have in the public parts of the city certain buildings, square porticoes, open on three sides, which they call *Seggi*, [seats or sitting-places.] At the upper end, (where there is a sort of tribunal,) and on the cieling, they are finely adorn'd with paintings. Of these there are six in all, five belonging to the nobility, and one to the people. Such as are *Nobili de' Seggi*, [nobles of the *seggio*] are denominated in discourse as of such or such a *seggio*. Here they deliberate concerning the affairs of each district of the city, to which such a *seggio* belongs; and out of the body of each *seggio*, they choose one, whom they call

Plat. 15. o.

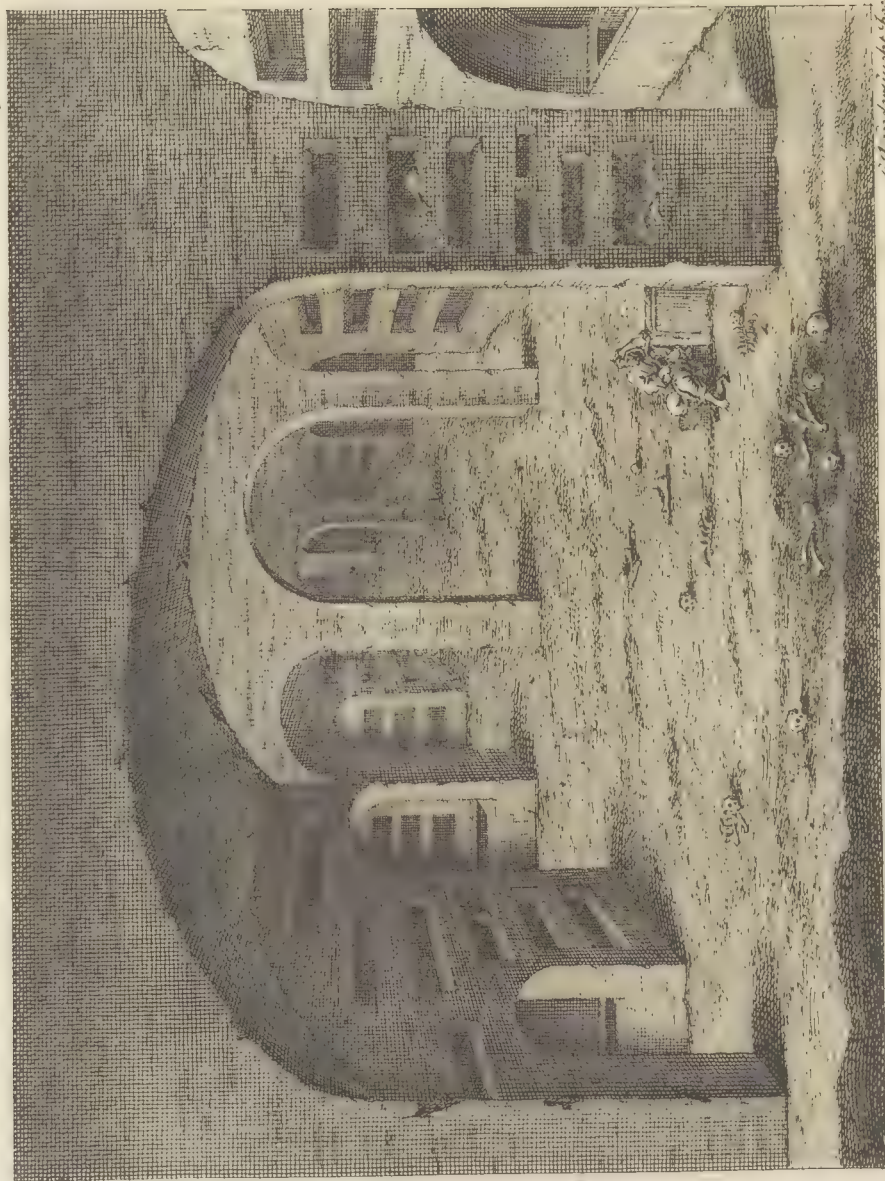


G. Wandersicht Sculp.

A View in the Catacombs at Naples.



Plat. 179.



View in the Catacombs of Naples.

G. Vandergucht Sculp.

call their *eletto* [or chosen.] The *eletti* of the several *seggi* meet in another place appointed for that purpose; where from time to time they settle the price of corn; and make regulations as to the importing and vending it: they take care of the general matter of victual, that the sellers commit no fraud: they see that the streets, the aqueducts, and fountains, are kept in good repair, with such other things as occur for the well-being or ornament of the city. Many of the persons in office, and some others, affect still to go in the Spanish dress.

We went a little out of town to see the catacombs, which are indeed an extraordinary sight. They are ancient burying-places, cut out of the rock, in three stories; we were only in two of them; they shew'd us the place where the entrance was into the third, but it is now block'd up by the fall of the rock and rubbish. Each story that we saw begins with one long and large gallery, which, after some time, branches itself out into others, right and left; and these still into others, some bigger, and some less, which run in some measure parallel to the first; not that much uniformity seems to have been studied in the making 'em.

Our guide told us these galleries run to an extent of ten miles under ground; we were not like to disprove him: he shew'd us a passage to a further part, which had been made up, by reason that robbers had us'd to harbour there, and set upon people that came to see these solitary abodes; and that way he told us was the furthest extent of them. On each side of the several galleries, are rows of horizontal niches all along, five or six, or sometimes more in height, one over another, cut into the rock; so that where they are open, the ribs of stone left between them look like so many thick shelves, the niches being the hollow spaces between the shelves, of a proper length to receive the dead bodies, and into which they were put sideways, and so lay flat upon the shelf, in full view, till the nich was closed up; which was done by a stone of about two or three inches thick, fitted to the length and height of the nich, which had a rabat cut round all the edges, on purpose to receive the stone, just so far as that it might range with the face of the rock, and to give better hold to the cement, which was necessary to fasten it in the place. Pieces of these closures, or stones closing up these niches, are in many places still remaining, and
the

the rabats are very visible where the closure is gone. I am the more particular in this, because an eminent writer, not happening to observe the manner of closing up these niches, and indeed declaring that there was no closure to them, argues from thence the loathsome condition the place must have been in, while so many corps were rotting there, and the niches all open: and loathsome indeed it must have been, to such a degree, that the stench must have been insupportable, and the very going in impracticable, had that been the case; but they were all doubtless well closed, and cemented at the edges, as the remaining pieces of the closures now are, and as we see at this day many whole ones in the catacombs at Rome; and perhaps all this care might be little enough. In one part they shew'd us a large funnel in the roof, about eight or nine feet diameter, as I remember, which, tho' now quite closed up at the top, was formerly in all probability a well from the surface of the ground, down into this vault, by which it had communication with the open air, to let out some of the ungrateful smell, (which possibly might still affect the place, notwithstanding the closing up of the niches), or perhaps the damps and stagnated air, when these recesses were remote from the entrance. And if the catacombs were any thing near the extent they speak of, there must have been more of these draughts, tho' we did not see them. The ranging of the niches is not very regular, nor are they of equal size, seeming design'd to suit the size of the corps that was to be laid in each, without much regard to uniformity.

Besides the lesser galleries, which branch out from the larger, there are some inlets in the manner of chapels; these have generally the like niches cut in the walls or sides, for receptacles of the dead bodies, as the galleries have: but in some of the chapels repositories are cut with more trouble and expence, that the bodies may be laid in them as in a stone chest, and the closure to be by a grave-stone laid over it; the top of these is about three foot above the floor, and the bottom about the level of the floor, and so the rock over them is cut quite away to a considerable height, sometimes with an arch at the top, so as to make a sort of alcove, sometimes to the top of the vault, without leaving any of the shelves I before mention'd

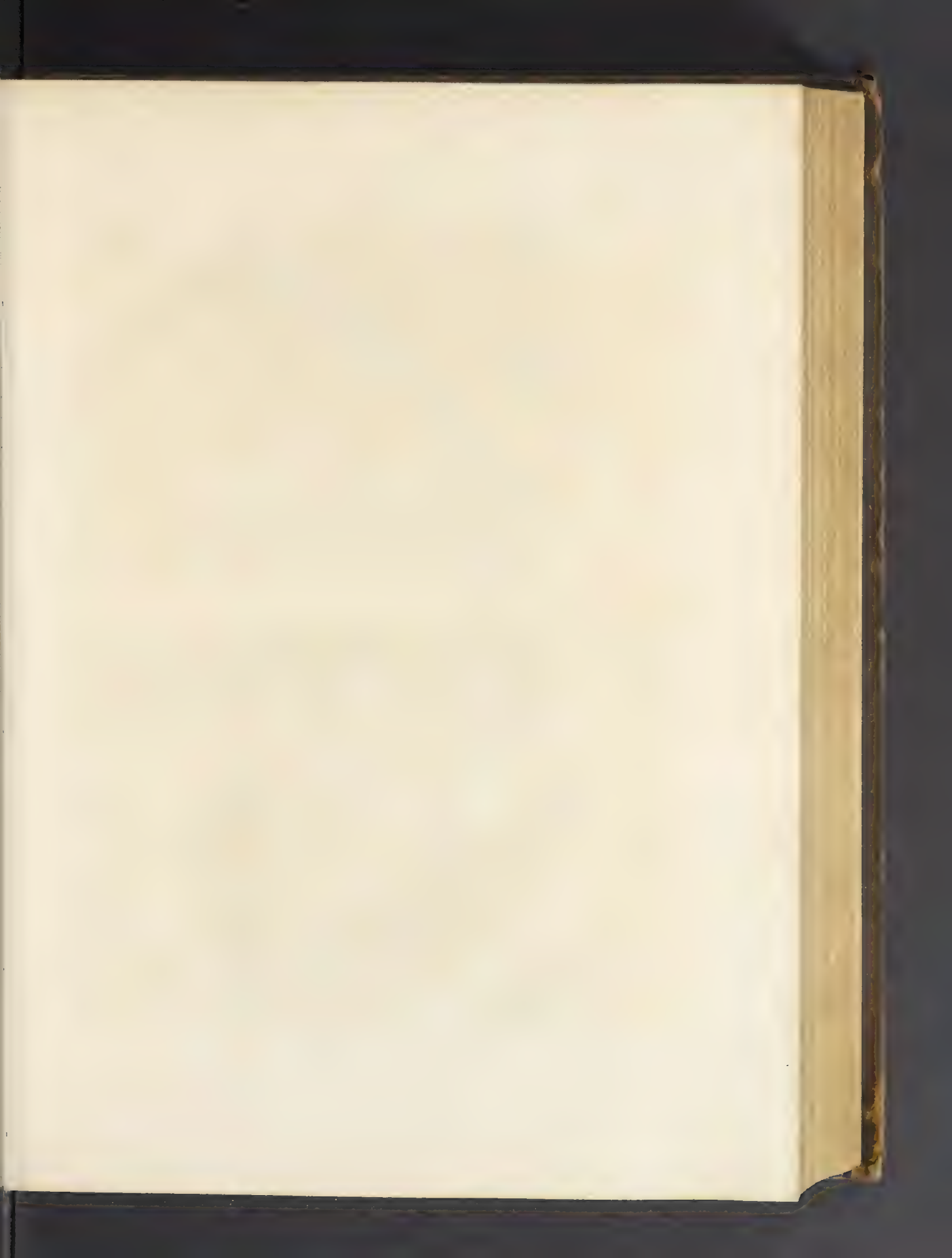
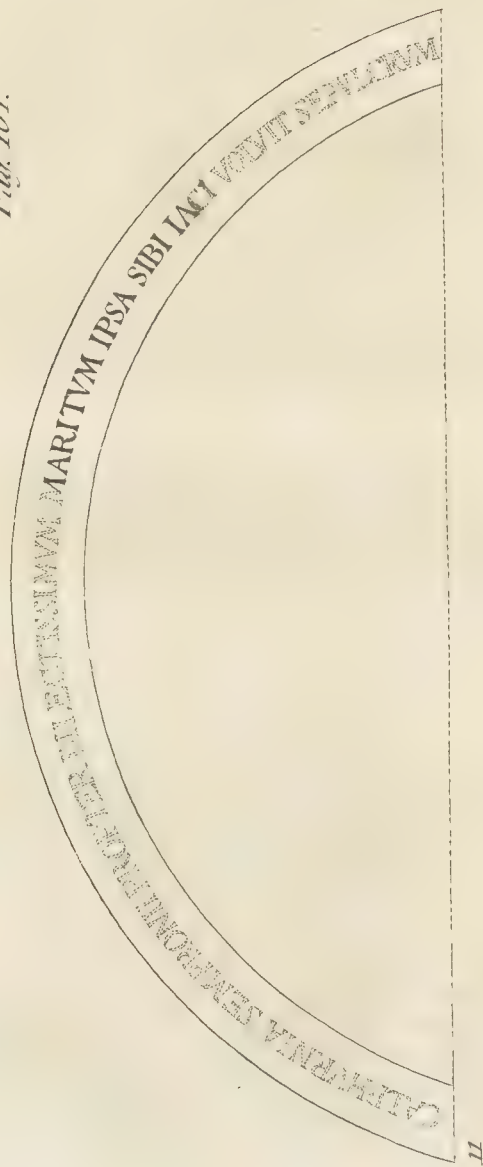


Fig. 161.



tion'd : so that the bodies which lie in these have no other body directly over them ; but then in the wall beyond such tombs or chests, from the level of the stone that covers them up to the top, are often cut niches in the rock, as in the other sides of the chapels or galleries. In some places there are two of these chests, one beyond the other. The chapels probably were appropriated to particular families : that one of them was so, is, I think, pretty evident from the remains of a Mosaic inscription which I shall give by and by. If that be so, it seems to me most likely, that those of the later sort belonged to more eminent families ; and that in the chests, or places which were to be closed at the top, the master or head, and perhaps mistress of the family might be laid ; and in the niches in the wall beyond, the children or branches of it. I have here presented two views within the catacombs, which I designed myself upon the spot. The smell is so much gone, only a parcel of dry bones now remaining, (tho' of these indeed a vast number) that there is little more to be perceived, than what we meet with in other subterraneous places. In the Mosaics that we saw, the figures were generally so destroyed, we could make nothing of them ; but we made shift to read the remaining part of one inscription (the other part of it is defac'd) which plainly denoted a particular property in that chapel. The inscription is upon the arch of a circle ; the compass which the whole took up, seem'd near the quantity of a semicircle ; a small part only now remains legible : we read ---- MARITUM IPSA SIBI IA ---- ; but part of the first M was wanting. Those who are better vers'd in these matters, may possibly make out the [IA] to satisfaction. I shall only offer my guess what that was, and the rest might be ; taking any names that will fit the space : as *Calphurnia Sempronii* (for example) *propter dilectissimum maritum ipsa sibi jaci voluit sepulchrum*. If *jacere* be not the most usual word upon such occasions, the whole work is Gothick, and 'tis only allowing the inscription to be so too.

See the
draught an-
nexed.

There are frequent paintings in several parts of the catacombs, but done in a very bad age, in a sort of *guazzo* [water-colour] upon plaister. Some represent saints, others the persons buried there, as appears plainly by one inscription, HIC REQUIESCIT PROCULUS. We observ'd in one of the

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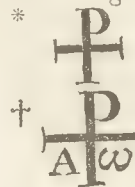
by-

* The Greek manner is with the thumb and third finger depressed, the rest up. The Latin manner is with the thumb, the third and fourth finger depressed, and the first and middle finger up.

† This manner of writing is very frequent in old Mosaics, done in the Gothic times at Rome, and elsewhere.

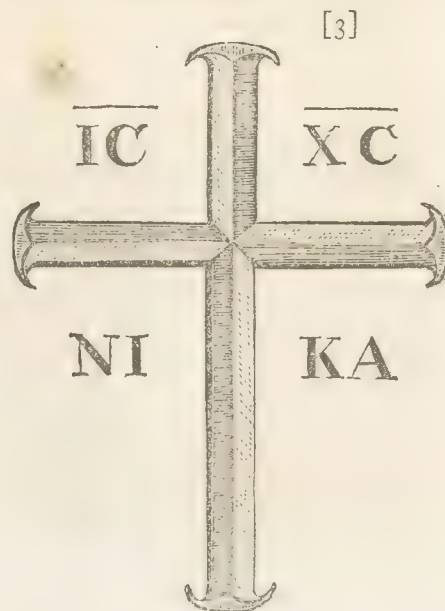
by-parts two figures: over one was written PAULUS, over the other LAUR - - - both in a posture of blessing, one doing it in the Greek manner, the other in the Latin *. He on whom LAUR - - - was inscrib'd, had a garland in one hand. In one place was the figure of a bishop, and S. IOAN. written on the side of it; the letters written under one another with a line struck † horizontally thro' the S, much after the manner express'd below [1]. In another was JANUARIUS, writ the same way; and the letters S C S over it, which have odd marks above and below them, and a cross over all, as in the second scheme below [2]: the S C S most probably stands for SANC-TVS. Not that their Great S. JANUARIUS is pretended to have been buried here; but the dormitory could not have been safe without some memorial in it of their *protettore* [protector.] In another place were represented the four evangelists, in the same elegant taste of painting.

* In many places we met with the old cypher for $\kappa\rho\iota\varsigma$ *, and sometimes with the addition of A and ω describ'd thus †. I shall mention only one more; it is a cross painted on a wall with such letters about it as are here below express'd. [3]



[1] S
I
O
A
N

[2] S
C
S



And this is the true writing of all those letters; of which I took particular notice; because that for the C [the old Σ] in XC a great man happening to read O, explains that to have been once a O, and the little line in the bottom of it to have been worn out: and upon that supposition takes the whole inscription to have imported $\text{Ἰησὺς χριστὸς θεὸς νικᾷ}$, "Jesus Christ GOD overcometh." It is easiest to suppose it always to have been, as it appears now, without any thing intended for O's; and then both the contractions will be alike in those two first words; the line at top seeming as it were to tack together the initial and final letters of the words intended in each.

The Mosaic in these catacombs, which has been so much destroyed, must have been very much older than the paintings, or have been done in an age when the art of making the cement for it was not well understood. This vast subterraneous work seems likely to have been carried on in several successive ages, proceeding still further into the rock, as the number of the dead increas'd. It is indeed a very extraordinary scene of mortality, and has somewhat very solemn in its appearance; and one cannot but be greatly affected at the sight of such a gloomy region of so vast an extent, a perfect city under ground, with its streets, and windings and turnings, every way, on all hands, inhabited wholly by carcases.

My reader will be glad by this time to get out of these solitary mansions; and where can we go for fresher air than among the bonny hermits of Camaldoli, whose region is as exalted, as that we have left was low?

The situation of this hermitage, and the way to it, is the most romantic that can be; 'tis about four miles from Naples, on a very high hill, a perfect labyrinth of a road leads to it, all among woods of chesnuts. When we had gain'd the top of the hill, the first thing we saw, a little short of the convent, was an inscription which forbids any woman to pass further than that place, under pain of excommunication. But, *Quere*, whether there were another such at their back-door? The true name of their order is *Eremitæ Sanctæ Mariæ Scalæ Cæli*, or, *de Scalâ Cæli*: but they are commonly called Hermits of Camaldoli, from a place of that name in Tuscany, where the chief convent of the order, and the first that was of it, now is. This

order was founded by Romoaldo. There are convents of them in other places, one at Vienna, two in Hungary, six in Poland, and twenty in Italy. The friars or hermits are all gentlemen, and in a frank gentleman-like manner they receiv'd us : They take it in their turns to be porters, and immediately after the first salutation, when strangers come thither, is over, they go quick away and fetch the prior, for they are not to speak afterwards at all, except in his presence. The prior desir'd, that, if our time would allow it, we would stay and take such a dinner as they could provide us ; if not, that we would accept of such a refreshment as would be no hindrance to us : We chose the latter ; so they treated us with anchovies, and excellent pickles of several sorts ; among the rest was the caper fruit, in shape and size not much unlike our little pickled cucumbers, but sharper pointed at one end, delicately crisp and fine. They brought us wine with a liberal hand, in a great pitcher, and earthen porringers to drink it out of, which they fill'd up to the brim ; and when they saw us a little startled at so unusual a sight, especially at that time of day, they bid us " Fear it not, for their wine had that singular property, that it would never offend either the head or stomach." So singular a character was not too far to be relied on ; but indeed the wine was excellent and of their own growth ; *vino di Chiaia*, was what they called it. They have each a separate cell, with a large garden, as the Carthusians. Their cells, are rang'd in rows, pointing upon the church, on each side of it, and not forming a quadrangle as those of the Carthusians do. Their church is not large, but very pretty ; and as you stand in it, the prospect of their cells through each of the opposite doors is very pleasant. But the noblest of prospects is from a station at the further corner of a common garden, which they have, besides their little particular ones. Here you see the city of Naples on one hand, with the high convent of the Carthusians, and the higher castle of S. Elmo all lying under you. On the other hand, Pozzuoli ; the whole sea-coast round, to Baiæ ; the promontory of Misenum, and the adjacent islands : a delightful variety of sea and land, hills and valleys, antique ruins, fruitful vineyards, and pleasant pastures, all at one uninterrupted view. No wonder if in such a situation as this, these fathers breathe fresh
air ;

air ; which added to their abstemious diet, and daily exercise, makes them live to a great age, 80, 90, some 100 years. Bread and water is their only sustenance three days in the week ; and at other times they never eat flesh-meat, except (I think) in case of sickness : [the Carthusians not even then.] The several portions of their time are appropriated to several purposes : seven times a-day, i. e. the natural day, they are in church, for most of these strict orders rise at mid-night to repair to their devotions. They dig one hour in the garden, at the toll of a bell. They do all their offices of life themselves ; wash their clothes, which are a sort of white flannel ; dress their meat, and make their own bread. When they are met upon these, or such like occasions, they have one to read to them, to entertain their thoughts, and furnish matter of meditation, because they are not to speak to one another. There is a convention once every two years at Camaldoli of the priors of the several convents of this order, where exchanges are made of them from one convent to another, and other matters settled among them. They have a soldier, belonging to the garrison of Castello Nuovo in Naples, to take care of their woods and vineyards, and to see that no trespass be done in them.

V E S U V I U S.

WE took the opportunity, when we were at Naples, of going to see mount Vesuvius, which lies south-east from thence, at the distance only of four miles, if we reckon but to the beginning of the ascent, and four more they call it up to the top. Just at the beginning of the ascent, stands a monument, with an inscription which is here inserted, giving an account of the terrible manner of its eruptions ; it seems to have been erected by one who had been heartily frighten'd, and had perhaps narrowly escaped one of them ; most probably the same which happen'd the year this inscription bears date, 1631 ; and a very terrible one that was. There have been several others since, as well as before, of which there are large accounts publish'd.

POSTERI POSTERI
 VESTRA RES AGITVR
 DIES FACEM PRÆFERT DIEI NVDIVS PENENDINO
 ADVORTITE
 VICIES AB SATV SOLIS NI FABVLATVR HISTORIA
 ARSIT VESÆVVS
 IMMANI SEMPER CLADE HÆSITANTIVM
 NE POSTHAC INCERTOS OCCVPET MONEO
 VTERVM GERIT MONS HIC
 BITVMINE ALVMINE FERRO SVLPHVRE AVRO ARGENTO
 NITRO AQVAVM FONTIBVS GRAVEM
 SERIVS OCYVS IGNESET PELAGQVE INFLVENTE PARIET
 SED ANTE PARTVRIT
 CONCVTITVR CONCVTITQVE SOLVM
 FVMIGAT CORVSCAT FLAMMIGERAT
 QVATIT AEREM
 HORRENDVM IMMVGIT BOAT TONAT ARCET FINIBVS ACCOLAS
 EMICA DVM LICET
 IAM IAM ENITITUR ERUMPIT MIXTVM IGNE LACVM EVOMIT
 PRÆCIPITI RVIT ILLE LAPSV SERAMQVE FVGAM PRÆVERTIT
 SI CORRIPIT ACTVM EST PERIISTI
 ANN. SAL. CIOICXXXI, XVI KAL. IAN.
 PHILIPPO IV REGE
 EMANVELE FONSECA ET ZVNICA COMITE MONTIS REGII
 PRO REGE [MITATIS
 REPETITA SVPERIORVM TEMPORVM CALAMITATE SVBSIDIISQVE CALA-
 HVMANIVS QVO MVNIFICENTIVS
 FORMIDATVS SERVAVIT SPRETVS OPPRESSIT INCAVTOS ET AVIDOS
 QVIBVS LAR ET SVPPELLEX VITA POTIOR
 TVM TV SI SAPI S AVDI CLAMANTEM LAPIDEM
 SPERNE LAREM SPERNE SARCINVLAS MORA NVLLA FVGE
 ANTONIO SVARES MESSIA MARCHIONE VICI
 PRÆFECTO VIARVM.

Posterity, posterity,
 This is your own concern.
 One day furnishes light to another ; this day to the following.
 Attend !
 Twenty times since the fun was form'd, if story fable not,
 Has Vefuvius flam'd out,
 Ever to the dreadful destruction of the tardy and irresolute :
 Left hereafter it surprise the uninform'd, I give this warning.
 'This mountain has a womb
 Pregnant with bitumen, alom, iron, fulphur, gold, silver,
 Nitre, and springs of waters :
 Sooner or later it will take fire, and, the sea breaking in, will be deliver'd,
 But not without previous throws.
 It is convuls'd, and gives convulsions to the ground about it :
 It smothers, it flashes, it darts out flames ;
 It shocks the whole atmosphere :
 It roars horrible, it bellows, it thunders, it drives the neighbourhood out of their
 Hence, while thou may'st, [country.
 Now, now it is in labour, it bursts out, it vomits forth a lake of fire :
 The stream rushes down precipitant, and leaves no time for flight.
 If it catch thee, there's an end of thee, thou'rt lost.
 In the year of our redemption 1713, on the 17th of December,
 Philip IV. being King,
 And Emanuel Fonseca and Zunica count of Monte Regio
 Viceroy,
 [This was set up]
 Recounting the calamity of former times, and the proper relief for the calamity,
 With equal humanity and munificence. [the covetous,
 When dreadful, it has been escap'd ; when slighted, it has overwhelm'd the unwary and
 Whose care of house and goods has exceeded that of life.
 Thou, therefore, if wise, hearken to the stone that calls out to thee :
 Mind not house, mind not goods, make haste, be gone !
 Antonio Suares Messia, marquis of Vico,
 Prefect of the ways.

The inscription is on a fair large marble; and on the top of the mountain stands the figure of the mountain cut in stone.

It is partly lost in the paper, the whole meaning of this inscription: the English reader may like my guess, which I have been forced to help out with the solution of some words broken down in the last line of the poem. 'Whom one will call it, it is no more than I do my self; and I give him my free consent to alter it as he pleases.'

Mr. Wallis has printed a list of inscriptions, but not given all of it: some of the verses which he has given are not right: as [perhaps] instead of [perhaps] instead of [perhaps] with some mistakes in his material. His year is wrong: 1801 instead of 1802, and then not agreeing with his own marginal date. Some of the succeeding lines which he has left out, he might have some reason for omitting, as our finding them very intelligible: but I have inserted them, that the inscription may be seen better: and that some body else may perhaps hit off their own meaning, which I am far from being confident that I have done.

As soon as we had paid this monument, we began to ascend, which we did on foot back for about two miles. On the skirts of the mountain we found loose stones of several sorts, some light, like pumice, but did not seem of the same consistence; others heavy and hard, like the drabs of the iron and half vitrified clods that we see come out of the furnace, with their good up as well as they have their vineyards: which, notwithstanding the terrible havoc made by the eruptions, they still venture to plant about the skirts of the mountain: the exceeding fruitfulness of the place encouraging them to run some risk: for besides the warmth of the climate, and the natural fertility of the soil, the digestive heterogeneous heats double the constitution largely to accelerate and perfect the maturity of the fruits. In our ascent we paid along the sides of several torrents of such matter, as when the vast and horrid cauldron boiled over, came rolling down in a flow stream along its sides. Matter, tho' then liquid, yet now hard enough, lies at the bottom: but it is impossible for any one to think the whole was ever so: who observes the prodigious roughness of the surface: perfect rocks torn out of the bowels of the mountain, and hurled along by the burning torrent, seem slack as it were in a mass of melted metals, and vitrified earth and stones, and

well

well cemented together in the lower parts, tho' rising in very unequal heights at top.

Some part of these currents put me in mind of the Thames after a great frost, in those places where vast flakes of ice had been flung up by the tide, and were then frozen into irregular and rugged heaps. A like effect, but from how different a cause! After we had rid about two miles of ascent, it then grew so steep that we were oblig'd to dismount; we stript into our waistcoats, boots on, by reason of the sand and pulveriz'd cinders; took a stout stake in each hand, and so set out. We kept our way upon the current where that was practicable, for, tho' rough, 'twas firm footing; when thro' the excessive roughness, and vastness of the stones, we could not scramble over them, but were oblig'd to take other paths, we were almost up to the knees in ashes and sand, and small cinders (which came in even at our boot-tops,) and these giving way, brought us back, so that we lost almost as much ground as we gain'd: 'twas panting work to wade along so steep an ascent, with such footing. Our labouring in this sand put us in mind of Alexander's march over the Lybian desert, as describ'd by Q. Curtius. *Luclandum est non solum cum ardore & siccitate sed etiam cum tenacissimo sabulo, quod præaltum & vestigio cedens, ægrè moliunter pedes.* "You are to struggle not only with heat and drought, but also with the incumbering sand, which is so deep, and so yielding at every step, the feet can hardly work their way through it." Where we could, we stepp'd from one lump to another of the droffy substance that lay scatter'd about. Sometimes we were forc'd to quit our stakes for a while, and climb, by the help of our hands, up the craggy pieces of rock that oppos'd our passage. When we had at last gain'd the first ascent, we found ourselves on a sort of plain; for such is now become that which was the mouth of the former eruptions, but has been fill'd up by the succeeding eruptions from the now higher parts. Upon our landing (for so I may call it in respect of the fluid sand &c. we had been wading in) we turn'd back to take a survey of the way we had come; and as we look'd upon the rough currents we had pass'd along, their surfaces, which seem'd so very irregular, when we were upon them, and like rude heaps hurl'd together at random, at that di-

Z

stance

stance appear'd plainly to have form'd themselves into a perfect natural wavy surface; which could only shew itself at such a distance as took off those asperities, which distracted the eye, and obstructed its appearing so at a nearer view, where the eye cou'd not take it in all together. Had one, when standing upon them, view'd them thro' a diminishing glass, he wou'd probably have seen the like appearance.

* *Sub pedibus
magis solum
Virg.*

Turning again towards the plain we had just enter'd upon, we saw it full of smoke and vapour, which at first we took to be all smoke; but what we apprehended wou'd have been our greatest annoyance, prov'd somewhat of a refreshment to us; for it having rain'd that morning, the heat of the mountain rais'd the wet again in a steam or vapour, which was not disagreeable, and which allay'd the strength of the sulphureous steams, and real smoke that was intermix'd with the vapour; for the plain we were now on, had abundance of cracks or chinks, thro' which a gross smoke issued out; into some of these we put bits of wood, and looking at them as we came back, found them half burnt. The ground sounded hollow under our * feet, and the heat of it was such, that we perceiv'd it to a considerable degree through our boot-soles, tho' we were in so great a heat ourselves, after our fatiguing march; and it must be no small heat that was then greater than our own. Now the thunders and the roarings we had heard in our ascent hither were redoubled; tho' we were not yet come within sight of the mouth that gave them vent; for we had still another ascent to make, steeper than the first. This second story (if I may so call it) has been rais'd, and is continually increasing from the fresh matter thrown out of the bowels of the mountain, since the old mouth has been fill'd up. Thus is the bulk of the mountain continually enlarg'd on the outside, and the hollow of consequence widened within. When we had with much difficulty gain'd the top of this second mount, we found the whole face of the ground cover'd over with the drossy substance above mention'd, of various consistencies; and with sulphur of a thousand colours, from an almost red, thro' the several degradations, to the palest yellow, and some of them extremely beautiful. When we had travers'd some time, to and fro, among the sulphur, cinders,

cinders, dross, and stones, we came within sight of the roaring mouth; and our curiosity led us indeed full as near it as was consistent with discretion, considering the temper 'twas then in. Immediately before an eruption, we heard a tumultuous grumbling in the dreadful cavern; then came out a thick black smoke, which was immediately kindled into globes of fire, and this strait succeeded by a furious flame, and volleys of stones, glowing hot, shot up into the air: some fell down again into the mouth, others, striking against one another, diverg'd; and one of the smaller (about the bigness of a man's head) we found glowing at our feet: we had not heard it fall, thro' the vastness of the other noise; for, besides the bellowsings and thunders immediate upon the explosion, the resistance of the air to the volleys of stones, sounded as tho' a thousand sky-rockets had been let off at once. The thunders, the thick smoke, and the mountain burning, put me in mind of the description given by Moses of the delivery of the law upon Mount Sinai*. What Virgil says of Mount Ætna, * Exod. xix. 18. xx. 18. Deut. iv. 11. does so exactly describe this, that nothing can be more close and lively.

*Interdumque atram prorumpit ad æthera nubem,
 Turbine fumantem piceo, & candente favillâ:
 Attollitque globos flammæ, & sidera lambit.
 Interdum scopulos, avulsæque viscera montis
 Erigit eructans; liquefactæque saxa sub auras
 Cum gemitu glomerat, fundoque exæstuat imo.* Æn. 3.

By turns a pitchy cloud she rolls on high,
 By turns hot embers from her entrails fly,
 And flakes of mounting flames, that lick the sky. }
 Oft from her bowels massy rocks are thrown,
 And shiver'd by the force, come piece-meal down:
 Oft liquid lakes of burning sulphur flow,
 Fed from the fiery springs that boil below. DRYDEN.

When we had observ'd this extraordinary sight a while, we thought it best for our curiosity to give way to our safety; for I think we might have been at least as secure in a besieg'd citadel. Pliny had paid dear for his curiosity at a much greater distance.

distance. Therefore *emica dum licet*, was good warning ; but when we were determined to comply with it, we were put to a stand a while, by a thick cloud of smoke that came and intercepted our sight of a ridge of rubbish we were to go along in our return : but a favourable gust of wind came in a little time, and clear'd the way for us. We were not long in laying hold of the opportunity : we hobbled down the first descent as fast as we could, and got to the plain above-mention'd ; where we examin'd the bits of wood we had put fresh into some cracks and chinks there, and found them half burnt. Now our descent was as easy, as our ascent was difficult, by another way our guide led us to, a perfect rivulet of sand and ashes, and pulveriz'd cinders, that ran down along with us : all our care now was to slacken our motion as much as possible, for we were perfectly carried away with the stream.

Varenius reckons up twenty of these Volcano's in several parts of the world, among which Vesuvius bears almost the chief place. And by what I have heard, more is to be seen of this than of *Ætna*, for the ways up that are now become unpassable.

There was a very great eruption of Vesuvius about three years before we were there, at which time it threw out two of those fiery torrents which ran down the sides of the mountain. An English merchant * residing there, with his friend, had a narrow escape from being caught between them. It burnt all the while we were at Naples. All day-long we could see the top of it involv'd in a cloud of thick smoke ; and towards evening the clear flame shew'd itself.

The Neapolitans are easiest when they see the mountain burning ; for while it has that vent, they are not so apprehensive of those terrible earthquakes which have frequently made such havock among them. Their deliverance from the terrors of them, whenever they happen, and their not being consum'd by the eruptions of the mountain, which has sometimes fill'd the very streets of Naples with ashes, they all ascribe to their protector S. Januarius. And upon such an occasion in the year 1707, they struck a medal in gratitude to their protector, *D. Janu. liberatori urbis, fundatori quietis* ; [To S. Januarius, the deliverer of our city, and the founder of our

our rest.] An inscription borrow'd from the arch of Constantine in Rome.

It is observ'd, that before any extraordinary eruption, the surface of the sea is lower'd: and the monitory inscription gives it as a precedent sign of an eruption of the mount, that it bursts out upon the breaking in of the sea; *Pelago influente pariet*:—if so, the same may be the sign and the cause of it too: for such a quantity of water, so impregnated with salt, rushing into a cavern fill'd with fire, sulphur, nitre, bituminous matter, and twenty heterogeneous substances, may be suppos'd to make a terrible rumbling. Such a war of contrary elements pent up in the bowels of the earth, must have vent somewhere, and force their way out, where first they can find it. I shall take leave of this mountain with Martial's agreeable description of what it had been in his time, and his account of the change it had suffer'd when he wrote.

*Hic est pampineis viridis modò Vesuvius umbris,
 Presserat hic madidos nobilis uva lacus.
 Hæc juga quam Nysæ colles plus Bacchus amavit,
 Hoc nuper satyri monte dedere choros.
 Hæc Veneris sedes, Lacedæmone gratior illi;
 Hic locus Herculeo nomine clarus erat.
 Cuncta jacent flammis, & tristi mersa favillâ;
 Nec superi vellent hoc licuisse sibi.* L. 4. ep. 44.

This Vesuvius is, late green with shady vines,
 Here from the loaded press gush'd generous wines.
 These summits Bacchus more than Nyssa's lov'd,
 Here late in dance the wanton satyrs mov'd.
 Here Venus dwelt, (Sparta less pleas'd the dame)
 This place was honour'd with Alcides' name.
 Now all's on fire, with cinders cover'd o'er;
 And the gods wish they had not had such pow'r.

On the other side of Naples, about Pozzuoli, Baia, Cumæ, &c. there is a very entertaining scene of antiquities and curiosities. We took a Virgil along with us in this tour, and with a great deal of pleasure read such passages in his sixth *Æneid*,
 &c.

&c. as referr'd to some of these places, in the places themselves.

From Naples, quite away to Cumæ, which is about eight miles, there is the greatest variety of objects, and those, for the generality, the most pleasing of any we saw in all our travels.

Beginning at the hill Paufilypo, which lies next Naples, you find the whole country most deliciously varied every way: there is a perfect labyrinth of little roads that lead to all the remarkable places dispers'd thereabouts: and the plots of ground, which lie on each hand, inclosed between the several roads, are some of them vineyards, others intire groves of peach-trees, all (when we were there) in full bloom; others of olives. Other spots, sown with corn, had these fruits, with several others, as figs, almonds, cherries, &c. interspers'd. Thus beautiful was all that part, till earthquakes and eruptions made a sad change in some places. But I am got a little too far; I must first take notice of our passing through the *Chiaia*, (whence perhaps the French *quai*, and our *key*) a most delicious strand, adjoining to Naples, having on one hand a noble row of houses, and the sea on the other, with ranges of trees and fountains between. The fountains have beautiful arches built over them, thro' which the prospect of the sea, and some distant mountains is very agreeable. Here the nobility of Naples taste the fresco of the evening in their coaches.

After this, the tombs of Virgil and of Sannazarius, not far distant from each other, are the first remarkable things we met with this way. Sannazarius, (well known by his piscatory eclogues and many other works) chang'd his name to Actius Sincerus, and two fine statues of white marble, which grace his beautiful monument, have changed their names too; an Apollo and Minerva are now become a David and a Judith. 'Tis no new thing in that country to sanctify prophane statues with scripture-names, that they may appear in their churches without offence. This poet's tomb is in a little, but beautiful church, built by himself, and dedicated, *al santissimo parto della Gran Madre di Dio*, [to the most holy offspring of the Great Mother of God.] It is at the bottom of the hill Paufilypo, as that call'd Virgil's is on the side of it. There is a genteel distich of cardinal Bembo's inscrib'd on the monument, in allusion to the situation, &c.

Da

*Da sacro cineri flores ; hic ille Maroni
Sincerus, musæ proximus, ut tumulo.*

Here lies Sincere, (let flow'rs the place perfume,)
To Virgil next in verse, as next in tomb.

Besides a bust of Sannazarius, which is at the top of his monument, they keep his real skull in the chapel there, which may perhaps in time become a sacred relique ; and he pass for a faint, as poor Virgil does for a conjurer.

The tomb of Virgil is at the brink of a precipice, which has been made by enlarging the entrance into the famous Grotta which bears the name of the hill *. The area is almost a square, of about five yards ; there are some niches in the wall within, but nothing now in them. At the top of it on the outside are some bays, and the people there take care to tell you they grow spontaneous, and that they are green all the year. There is a wretched distich inscrib'd on a wall just over against the place where we enter, enough to fright away Virgil's ashes thence, if ever they were there. * Pausilypo.

The Grotta seems to be about half a mile long : the people there call it a mile : 'tis cut thro' the body of the hill, directly straight, and is the publick road from Naples to Pozzuoli, &c. Two carts or coaches may easily pass, if they don't fall foul on one another by reason of the darkness ; added to this darkness, there is a grievous dust, even now that it is paved, which it was not in Seneca's time ; it was so bad then, that he says, Ep. 57.

———*Etiam si locus haberet lucem, pulvis auferret :———*
aliquid tamen mihi illa obscuritas quod cogitare dedit. Senti
quendam ictum animi, & sine metu mutationem, quam insolitæ rei
novitas ac seditas fecerat :———rursus ad primum conspectum
redditæ lucis, alacritas incogitata rediit & injussa. “ Tho’
“ the place had light, the dust is such as would take it away :—
“ yet that very gloominess yielded matter of reflection. I felt
“ a kind of shock and alteration in my mind, tho’ without
“ fear, caus’d at once by the novelty and offensiveness of a thing
“ so uncouth :—— again, at the first glimpse of the returning
“ light, a sudden cheerfulness return’d with it, unbidden and

“ un.”

“unthought of.” I believe it has somewhat of a like effect upon every stranger at his first passing through it. The arch at the entrance appears very high in proportion to the breadth, and is much higher at each end than towards the middle, for the sake of letting in light. Being cut thro’ a solid hill, there is no possibility of its having any such thing as windows to enlighten it; so that except what comes in at each end, there is no other light than what is darted thro’ two sloping funnels at the top; each of which strikes a sudden bright spot on the ground, which, amidst the surrounding darkness, serves rather to dazzle than direct. The passage, taking it altogether, is very romantic and uncommon. The paving of it is much after the manner of that of the city of Naples, with broad flat stones. Just before the entrance, there are large inscriptions on marble, enumerating the several baths which that way leads to, and setting forth the virtues of them.

There is a little chapel hollowed into one side of the rock within the Grotta, with a few glimmering lamps for devotion to the Madonna, but of very little service to light the passenger; and there are some soldiers set there as guards to prevent robberies in a place so dangerous on that score. If the inside of this hill be so dismal, the outside is as gay and pleasant; all beset with delicious villa’s and vineyards. There is a church there, *Sanctæ Mariæ ad Fortunam*, which was an ancient temple of Fortune. The villa of Vedius Pollio was formerly here.

As we went along the sea-shore, we saw several ruins of the old Puteoli, as we did of other places, wherever we went in that journey: and we were told, that from the promontory of Surrentum on one side the great bay of Naples, to Misenum on the other side, an extent of above thirty miles, the whole shore was once fill’d with fine seats, palaces and temples; and the remains of several do still appear. Tiberius’s fondness for Caprea, where Juvenal speaks of him

————— *angustâ Caprearum in reпе sedentis*
Cum grege Chaldeo —————

Coop’d in a narrow isle, observing dreams
 With flattering wizards, and erecting schemes.

DRYDEN.

doubtless induc'd many of his followers to take their residence in its neighbourhood. We saw remains of several temples built in the round figure, like the Pantheon at Rome, which (whether upon any certain authority, I know not) they distinguish by the names of Apollo, Diana, Neptune, &c. One, which is said to have been dedicated to Venus, has in its neighbourhood some apartments, which they call the chambers of Venus: those certainly have a just claim to that patroness, whatever the temple may have; as may be seen by some basso-relievo's * still remaining in plaister on the roof. The place is intirely dark, so that what we saw of it was all by torch-light. The several groupes were divided by *bordures* [or mouldings] into square compartments; and I am apt to believe they were stamp'd, from the repetition we observed of some of the same things exactly in the same manner, and likewise from the manner of joining the several *bordures* to one another.

The Monte Gauro, once so famous for its wines, afterwards became (thro' earthquakes, &c.) in a great measure barren, and continued so for some time, insomuch that it obtain'd the name of Monte Barbaro, but has since been cultivated and planted, and is at this time very fertile in some parts of it. Hereabouts they say was produced the famous † Falernian wine, and the consul of Naples gave us some that came from thence, which he would call by that name. This mountain is in the form of a vast amphitheatre; and what we call the *arena* of it is a fine fruitful plain. Here our Cicero told us the ancient Romans us'd to exercise their soldiers. There is a ruin at the top of the mountain on the side next the sea, which he call'd Julius Cæsar's Castle. This Cicero of ours, I think, might have been reckon'd among the antiquities and rarities of the place; he disdain'd to speak any thing but Latin to us; and though he rode on an ass, he was as learned as if his ass had been a Pegasus. I know not whether the title of Cicerones for those sort of

* These have some of them been taken away or otherwise destroyed since we were there, but Signior Bartoli has the designs of several of them, whether done by himself or his father, I don't remember.

† The *Massicum vinum* is by some supposed to have grown on the Mount Gaurus, and the *Falernum* on the plain below it.

antiquaries be more antient than this old gentleman, else he might possibly have been the occasion of others being so called; for he seems to be an original.

Not far from the foot of this mountain, near the sea, is what is left of the famous Lucrine Lake, so celebrated by the ancient poets for its oysters; but by that great earthquake, and dreadful eruption in the year 1538, it was almost filled up.

If a lake was almost lost, a mountain was then gain'd, which they now call Monte Nuovo. This mountain of three miles in compass, and in height near equal to Mount Gaurus, was formed by a most violent eruption in the place where it now stands*, in one night's time, [according to all the accounts there given] and a terrible night it was. A castle with a large hospital, a great many houses with their inhabitants, cattle, &c. were all destroy'd. The people of Pozzuoli (whose situation gave them a full view of all that happen'd) were in the utmost consternation to hear the dreadful thunders, to see the vomitings of fire, the stones and sand thrown up, and the lamentable havock it made, expecting nothing but that they all should be destroyed. In that fright they all ran to Naples, and for two years their city was uninhabited. Don Pietro di Toledo was then viceroy of Naples; and seeing Pozzuoli thus abandoned, and that the people would not return, he took a resolution to animate them by his own example; he set vigorously to work, built a palace there, and came and liv'd in it himself, and by that means brought them back. The place having been built only upon that occasion, has not been inhabited of later years. We went to the top of a tower in it, whence we saw the remaining effects of that eruption which gave occasion to its structure, and at the same time had a most lovely prospect of the other parts of the country. In one or two rooms we saw some good fresco paintings, the battles of the Amazons, Centaurs, &c. This new mount is hollow [which seems a proof of its being made by an eruption in the place where it stands] and barren, as consisting of burnt sand, and stones half vitrified: a great many of the like stones, pro-

* Bishop Burnet was misinform'd, that a vast quantity of earth was carried from Solfatara hither, above three miles, and so formed the hill called Monte Nuovo.

bably thrown up at the same time, lie loose at some distance from the hill on every side.

There are in these parts abundance of baths, and sweating-places; one among them they call Cicero's, at Baiae; another Nero's; to him are ascrib'd those famous ones of Tritoli, which Hot Springs of Tritoli. could indeed be made by none but an emperor, and such a one too as did not value the toil, or indeed the lives of his slaves, who must have work'd hard where the heat was so suffocating, that we were scarce able to stand. There are several passages cut thro' a hard rock, which lead to springs of several degrees of heat: one is scalding hot. Some of these passages are 100, others from 140 to 160 paces in length. We went into one, and that none of the hottest, and were hardly persuaded before we enter'd, that it was necessary to strip to our shirts, but when we had gone a little way, we could almost have been contented to have parted with our skins: that passage is of a breadth but for one person, and of the height only of an ordinary man, so that the heat comes along very powerfully, and at first is indeed surprising, even there: in some of the other passages they say 'tis in a manner insupportable. Towards the further end there is a descent to the water, steep and slippery, which makes it difficult enough to keep your feet. I think this is as extraordinary a place as any we met with.

Another great curiosity is that vast subterraneous work which they call the Cumæan Sibyl's Grotta. The passage they told us Sybil's Grotta. was of three miles in length [all under ground] from one end near Cumæ to the other just by the lake Avernus; but by earthquakes, &c. is now stuffed up with rubbish, so that we could not go forward above 100 paces at one end, and about 300 at the other. In that part next Cumæ there is a pair of stairs in the rock which goes winding a little; at the top of these is a narrow passage, which had a communication with what they call the *arx Appollinis* [Apollo's tower] the remains of which they shew above.

— — — *Arces quibus altus Apollo*
Præsidet. — — — — —

VIRGIL.

— — — — the sacred hill,
Where Phœbus is ador'd.

DRYDEN.

A a 2

The

The descent at this end, tho' rugged and horrible, is wide enough :

Excisum Euboicæ latus ingens rupis in antrum.

VIRG.

A spacious cave within its farthest part,
Was hew'd and fashion'd by laborious art,
Thro' the hill's hollow sides.——

DRYDEN.

But that at the other end next Avernus is narrow, and so low, that one must crawl on hands and knees to get into it: but afterwards it widens and heightens very much. The present straitness at the entrance is only owing to the obstruction of rubbish, the removing of which would present the true mouth of the cave at this end next Avernus, according to Virgil's description.

*Spelunca alta fuit, vastoque immanis hiatus
Scrupea,——*

Deep was the cave, and downward as it went,
From the wide mouth, a rocky rough descent.

DRYDEN.

He then goes on to describe the adjacent lake in the condition 'twas then in ;

———*Tuta lacu nigro nemorumque tenebris
Quam super haud ullæ poterant impune volantes
Tendere iter pennis ; talis sese halitus atris
Faucibus effundens supera ad convexa ferebat,
Unde locum Graii dixerunt nomine Avernus *.*

* So Dryden read it; but some read Aornum, which better suits the description; and of which Avernus is probably a corruption.

And here th' access a gloomy grove defends,
And here th' unnavigable lake extends.
O'er whose unhappy waters, void of light,
No bird presumes to steer his airy flight;
Such deadly stenches from the depth arise,
And steaming sulphur that infects the skies.
From hence the Græcian bards their legends make,
And give the name Avernus to the lake.

DRYDEN.

The

The trees are now long since remov'd that corrupted its waters; birds play freely o'er its surface, and the fish within it: besides, we may allow the poet, describing an entrance into hell, to make the place as dismal as he could. And that this was the *avernus* describ'd by the poets, we may gather from Tully, who applies to the *lacus avernus*, in his own country; the lines of one of the old poets, describing the entrance of their hell. *Inde, in vicinâ nostrâ Averni Lacus,*

*Unde animæ excitantur, obscurâ umbrâ, aperto ostio
Alti Acherontis.*

Whence ghosts are summon'd, from the dusky shade,
The gates wide-open'd of deep Acheron.

The many hot fountains hereabouts might give occasion to Homer, whom the other poets follow, to fix his scene here for the rivers of hell. At the distance of about 300 paces from this entrance, a great heap of rubbish prevents further passage. A little short of that, we turn'd on the right, and went along another way for about 200 paces, and found two cells, in one of which are what they call the Sybils Baths. On the roof and sides are some small remains of old ornaments of gilding; and the floor they say was wrought in Mosaic, but that was so cover'd with water, that we cou'd not see it; which likewise prevented our going into the room; but it being a small one, we saw it well enough at the door. Opposite to this there is another cell, which (as I remember) they call'd the Sibyls lodging-room; out of this there goes an ascent of about 40 or 50 paces, but it is there stop'd up again by rubbish fallen in. There is no manner of light but what one brings with one, of torches, &c. Several other passages there are, still open, and many more, no doubt, choak'd up with rubbish, which therefore we could not see. Whether this was really a Sibyl's Grotta or no, 'tis generally agreed to have been that from whence Virgil took his idea; so that 'tis at least the Grotta of the *Æneid*; and in many respects answers the description there given extremely well.

C U M Æ,

We see nothing of its ancient buildings, (which were most beautiful) except a few ruins, great part of which are cover'd with water; but its delicious situation remains always the same, and its port still commodious for shipping. For the defence of this, Don Pietro di Toledo, in the time of Charles the fifth, built a strong castle upon a high promontory, just at the entrance into the port.

What they call the temples of Venus, Diana, and Mercury, before-mention'd, are near the shore of this port; as is what they shew for the tomb of Agrippina. We have the authority of Tacitus, that it was somewhere in these parts—*Domesticorum curâ levem tumulum accepit, viam Miseni propter & villam Cæsaris dictatoris*, Annal. lib. 14. “She had a slight tomb
“made for her, by the care of her domesticks, by the side of
“the way to Misenum, and near the villa of Cæsar the Dicta-
“tor.” But, that what they shew'd us was the place, is as

Piscina Mira-
bilis.

little certain as 'tis material. They still shew the remains of the villa's of Cæsar, Pompey, C. Marius, and several others. Between Baiæ and Misenum is the *Piscina Mirabilis* [wonderful fish-pond]: we went down about forty steps into it; its roof is supported by pillars, that are incrust'd with a plaister as hard as the stone it self; this was doubtless a reservoir of water; the *cento camerelle* [hundred chambers] might possibly have been so too: some will have them to have been a prison; they can give no certainty of the matter. The first entrance into this is supported by pillars; the passage into the further part is so low, that one is forc'd to stoop, and go almost double to get into it. The disposition of the cells, and the passages from one into another are so odd and out of the way, that it puzzles the curious to find out what use they were for.

Misenum.

Near this place lie what they call the Elysian fields, which we walk'd along the side of, and afterward pass'd in a boat by the *Mare Mortuum* [Dead Sea] toward the promontory of Misenum, where Virgil buries Æneas's famous trumpeter:

*Monte sub ærio, qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen.* Æn. 6.

Thus was his friend interr'd: and deathless fame
Still to the lofty cape consigns his name. DRYDEN.
Virgil's

Virgil's words have prov'd true hitherto. Somewhat short of the point of the promontory, we saw what they call the Grotta Dragonara, another large reservoir of water, its roof supported by vast square pillars. There are a world of ancient ruins in this neighbourhood, but no certainty what they are the remains of. The villa's of Hortensius and Lucullus are said to be two of them. We have Pliny's account of the situation of Hortensius's fish-ponds. *Apud Baulos in parte Baianâ piscinam habuit Hortensius orator.* "Hortensius the orator had a fish-pond at Bauli on the side of Baiæ." These Bauli or Baulia [*quasi Boaulia*] is the place where (according to the old story) Hercules brought the cattle he had plunder'd from Geryon in Spain. This is by the sea-side below Baiæ. There are abundance of caverns about Baiæ and Misenum, which we saw the mouths of, but did not go into them. "We had been pretty much *apud inferos* [under ground] in this small excursion; and had pass'd the Acheron and Avernus; had seen the Elysian fields; and, without the help of a golden bough, made shift

——revocare gradum, superasque evadere ad aures.

——to return, and view the chearful skies. DRYDEN.

At Pozzuoli there are still remaining some arches of the old mole of Puteoli, commonly called Caligula's Bridge, from its resemblance to a bridge, as being built upon arches, and because Caligula did make a bridge from thence quite over to Baiæ, an extent of three miles, but not a bridge of stone or brick. Suetonius thinks it miracle enough, and calls it *Novum ac inauditum genus spectaculi*, "A new and unheard-of kind of shew, that he made a bridge of boats, over such an extent of sea; the boats being join'd together in a double row, fix'd to their anchors, and cover'd with a bed of earth, and so carried on direct, after the manner of the Appian-way." *Contractis undique onerariis navibus, & ordine duplici ad ancoras collocatis, superjectoque aggere terreno, ac directo in Appiæ Viæ formam.* Vit. Calig. cap. 19.

Caligula's
Bridge.

There are the remains of an amphitheatre near Pozzuoli, and of two circus's, or at least what are thought to have been so.

We saw in the market-place at Pozzuoli a square piece of marble with fourteen figures in basso relievo, which is suppos'd to have been the pedestal of a statue erected to Tiberius, upon his restoring fourteen cities of Asia which were destroyed by an earthquake. That these figures represent so many Greek cities, is past all doubt, for the names are under-written; but the figures are not of so good a taste as one might have expected to have been done in the time of Tiberius.

They shew'd us at Pozzuoli one of their churches which had been an old temple of Jupiter: some fine Corinthian pillars are now remaining on the outside.

The houses here are flat at top, as those at Naples, and plaister'd over.

Between Pozzuoli and Naples, a little out of the common road, is the Solfatara, and Lago d'Agnano, &c.

Solfatara.

THE Solfatara is a large plain within the top of a hill, which as it were rims it round. On one side is an opening, where we enter. In some respects it resembles Vesuvius for its continual smoke, &c. and was therefore anciently call'd *Forum Vulcani*, and *Campus Phlegræus*. The smoke issues out in several places, and in one with a great noise, much after the manner of a smith's bellows when they are blowing their fire, but much louder. ——— This blast and stream of smoke is continued, and not as it were by fits, as that of Vesuvius is. The mouth of it is very small: the man that shew'd us the place, rak'd the little stones that lay thereabout, to it, and they were blown upwards to a considerable height. He held an iron pick-ax near it, which in a moment's time became so wet, that the drops fell from it; but holding a piece of paper near the same vent, that was not wet at all; rather more dry than when put there. I know not how to account for it, unless the coldness and hardness of the iron resisting, condens'd the vapour, which pass'd through the more porous contexture and thinness of the paper. I remember he held the paper a good deal closer to the mouth than he did the pick-ax; which had

had I consider'd while we were there, I would have made him change their places, and tried how the effect would have been then.—A bit of wood put into one of these holes is burnt to charcoal, but not to ashes;—whether it be that the fiery particles are lock'd in as it were, and clogg'd with some others that hinder the wood from flaming, or that it be only for want of a sufficient inlet of the outer air, which the vapour continually issuing out may hinder from entering, or from what other cause, I leave to the philosophers to determine. The place is all bestrew'd with lumps of sulphur of different contexture and colours, and the air filled with the strong scent of it. Thro' the cracks and crevices of the ground, steams are continually rising in abundance of places; for the sake of these, such as are consumptive, &c. come frequently hither, and receive great benefit. We saw one sitting, and steaming himself near a place where the smoke came gently out.

The hill is all a perfect drum; they are cautious how they suffer horses to come on it, as not daring to trust too far to the uncertain strength of the crust we go upon. The man, however, took up a large stone, and threw it down with some force, which made such a *ribombo* (as they call it) as shew'd a prodigious hollow was underneath. Besides the vast quantities of sulphur, here they find abundance of nitre, and the best of vitriol: they likewise here prepare and bring to perfection their alom, which is digested in cauldrons of lead (found by experience to be better than copper, which they made use of before) let a little way into the ground, and there it boils with no other fire than that of the mountain;—and actual fire they say there does come out of those crevices, whence we saw the smoke issue, and is frequently seen in the night, though not visible in the day-time.

The Lago d'Agnano is likewise surrounded with hills, so that the place looks like a vast basin, with water in the bottom of it: it is about a mile in compass. The water in several places boils and bubbles up as in a kettle over the fire:—and fire no doubt there is under this. In the deeper parts of the lake, the water they say is hot below, though cool at the top: which I believe is true; for, near the sides of the lake, the little orifices at the bottom, just under the bubbles which shew'd

themselves upon the surface, I could perceive sensibly warm to my hand, tho' the water itself being so very shallow there, be kept cool by the outer air.

Near this lake is the famous Grotta del Cane; so called, because it is chiefly with a dog they shew the experiment of the suffocating vapour which is there. It was anciently called Chæronea Scrobs. This place, to which they give the fine name of a Grotta, is no more than a hollow of about eight or nine foot made in the side of a rock, in which a middle-siz'd man cannot stand upright. The bottom of it is flat, and out of it there arises a vapour to the height of about a foot, which waves and curls within itself, does not scatter, but keeps its surface parallel to the bottom. And tho' you stoop within the place, keeping your head above this wavy surface, you perceive little or no offence; so closely united does the vapour keep itself within that compass. The dog, with which we saw the trial made, as soon as he was laid down within it, began with a sort of sneezing, then loll'd out his tongue, and foam'd at the mouth, his eyes roll'd and grew dim, he panted much, with a sort of haking noise, then he went into convulsions, his struggles still growing more languid by degrees, till at last he lay in a manner as dead. Then they took him out, and laid him on the grass, not far off the lake-side, where (like Antæus when he had touch'd the earth) he very soon recover'd, and frisk'd about as if nothing had been done to him. The pretended particular qualities of the lake for recovering animals that have been in the vapour, are certainly nothing: the animals cannot breathe within the vapour; as soon as they are brought out of it into the open air, they begin to recover; when they are laid on the ground they receive more refreshment, and more still perhaps when laid with their body in the water, and their head on the bank, as is sometimes done. The dog was in the vapour about a quarter of an hour.——A viper and a toad both seem'd to present themselves as sacrifices to philosophy: by accident we found them in our way to the grotta, and put them both in; each of these liv'd much about the same time, and that was about half an hour. When they seem'd to be quite dead, we took them out, laid them on the grass, but no signs of recovery. A servant that was with us, whom we had hired for the time
of

of our stay at Naples, took the viper as a dead one, and carried it along with us to Naples: some hours after, he came to us with a story, that the viper had recover'd and had bit him; but we look'd upon it only as a sham to get money, and did not regard him, (for I had seen it dead enough to all appearance, some time after our arrival at Naples, and had measur'd it, and found it to be about a yard long) so we heard no more of the viper nor the wound. The fellow at the grotta shew'd us the usual experiment of lighted torches, which, as soon as held within the vapour, were immediately extinguished.—A fowl, they say, dies the soonest in the vapour of any thing.

At a little distance from this pestiferous grotta, there is another as much the contrary. The place bears the name of *Sudatorii di S. Germano*. *i Sudatorii, or Fumarole di S. Germano*: [the sweating or steaming-places of S. German.] There are two or three little cells under one roof, with seats or sorts of couches in them, cut out of the sulphurous rock, where people may sit or lie and sweat, and at the same time snuff up the steams, which are so strong and suffocating, and the heat so intense, that a person in health cares not how short a time he stays in the place: but there are visitants to it sometimes from Naples, that must be content not to make too much haste out of it.

These are the principal things we observ'd in Naples, and the country about it, during our short stay there.

R O M E.

WE made the more haste from Naples to Rome, in expectation of seeing the ceremonies of the Holy Week; but the principal were omitted, by reason of the death of the pope [Clement XI.] which had happen'd a little before.

We saw one thing there during the *sede vacante*, which was much discourag'd by Clem. XI. in his life-time. A piece of discipline which some zealots exercise upon themselves with a sort of scourge made of several twisted cords, in which were interwoven ends of pins, or some sort of wire; with these they scourg'd and slash'd themselves to a horrible degree, walking along the streets. Their faces were veil'd; they had nothing

on from their waist upwards but their shirts, which had a slit open at the back, that the bare skin might receive the strokes, which seem'd to be given pretty heartily, all in one spot, which was as raw as one can imagine.——What ends, other than bare penitence they propose to themselves in these exercises, I know not; but some parts of their behaviour seem ill to suit with that; if what is said they do sometimes be true, that they play tricks with the people they pass by, and dash their blood in their faces and upon their cloaths. Those that play these sort of tricks are most likely to be such as discipline themselves for hire, which has been a pretty common practice; and those that pay them have the merit of the penance. I have been told there are some fellows at Naples, that make it their business to slash themselves thus for other people's sins; and if no body happen to employ them, they are forc'd to do it for their own, their constitution requiring a scarification at that time of year, by having been accustom'd to it.

Clement XI. died the 19th of March 1721, N. S. after a reign of twenty years, and about three months. He was esteem'd a man of learning, and affable behaviour, and gave patient audience to the meanest: however, his subjects thought he had reign'd long enough.——The Romans please themselves with the jubilee of a new promotion; the court-favours are then to run in a new channel, and every man is in hopes of some benefit by the change.

The conclave for the election of the new pope sat about five weeks, which is reckon'd but a short time. It was shut up the 30th of March, and the new pope was proclaim'd the 8th of May by cardinal Panfilio, who came to the *Loggia della Benedizione*, over the noble portico which is at the entrance into S. Peter's church, there with a thundering voice he spoke as follows:

Annuncio vobis gaudium magnum: papam habemus; eminentissimum & reverendissimum patrem ac dominum Mich. Angelum, titulo S. S. Quirici & Julitæ sacræ Rom. eccl. presbyterum, cardinalem de Comitibus, qui nomen sibi assumpsit INNOCENTIIUM XIII.

“ I bring you tidings of great joy, we have a pope; the
 “ most reverend father and lord Michael Angelo, priest of
 “ the

“ the holy Roman church, cardinal de Conti, with the title *
 “ of S. Quiricus and Julita, who has taken upon him the
 “ name of INNOCENT XIII.”

This sort of Annunciation to the people seems to have a plain allusion to that of the angel to the shepherds, upon the birth of our Saviour ; “ behold I bring you glad tidings of great “ joy.” When he had done speaking, he dropt a paper, which contain’d the same words, down among the people. Immediately after a pope is chosen, the mob run and rifle the palace he had when cardinal ; and such as have a prospect of being chosen, do therefore remove the richest of their furniture before-hand. In the afternoon of the same day his new holiness went to S. Peter’s church to receive the third adoration of the cardinals [the two first had been made in the chapel of Sixtus IV. within the palace of the Vatican] and to give his first benediction to the people. His holiness sat on the great altar ; then the cardinal dean [Tanara] beginning to chant the *Te Deum*, was followed by the musicians of the chapel. At the adoration the cardinals kiss the pope’s foot, then his hand, and then his cheek : the last they call being receiv’d *ad osculum & amplexum* [to the kiss and the embrace ;] for his holiness at the same time embraces them. As soon as the adoration was over, and the prayers usual on this occasion, all was concluded with the benediction. On the 18th of the same month was the coronation ; before that ceremony a pontifical mass was celebrated by the pope himself in the church of S. Peter ; his holiness sucks the sacramental wine thro’ a tube, all other priests and bishops drink it out of the chalice. As he was carried from the chapel of S. Gregory (where were perform’d some functions preparatory to the mass) exalted in his chair [the *sedia gestatoria*] with the *baldachino*, or canopy over his head, and the *flabelli* for driving away the flies on each side, one of the masters of the ceremonies went before him with some flax tied at the end of a long cane, and one of the clerks of the chapel with a lighted torch set fire to it ; the master of the ceremonies at the same time pronouncing aloud these words,

* Each cardinal has a church, of which he is said to be *titolare* ; and so this of the Saints Quiricus and Julita gave title to cardinal Conti.

Sanctissime Pater, sic transit gloria mundi, “Most Holy Father, “thus passeth away the glory of the world.” This ceremony was repeated twice more.

It was greatly said by Sixtus V. on that occasion; “but mine “shall never pass away, for I’ll do justice to all the world.” Nor was it less prophetick; for, certainly the glories of his reign will never pass away, or be forgot, as long as history continues.

The pope was thus carried to the great altar: there, after confession for the mass, and some usual prayers, he receiv’d the pall from the first deacon with these words, *Accipe pallium, sc. plenitudinem pontificalis officii ad honorem, omnipotentis DEI, & gloriosissimæ Virginis Mariæ ejus matris, & beatorum apostolorum Petri & Pauli, & sanctæ Romanæ ecclesiæ.*

“Receive thou the pall, sc. the plenitude of the pontifical office, to the honour of almighty GOD, of the most glorious Virgin Mary his mother, and of the blessed apostles Peter “and Paul, and of the holy Roman church.” His holiness

then going up to the altar, kiss’d it; and bless’d the incense in the censer, and incens’d the altar, and one of the cardinal-deacons incens’d him. He then went and seated himself in his pontifical chair, or throne, which was plac’d about a dozen yards from the altar, looking towards it, and receiv’d the cardinals again *all’adoratione*, or *obedienza*, as they more particularly call this. The cardinals kiss’d his foot and hand, and were all admitted *all’amplezzo*, as before: the prelates kiss’d his foot and knee; the penitentiaries of S. Peter his foot only. Then after some hymns and suffrages, his holiness celebrated the mass. When that was done, he took the gloves and ring;

• About six-pence a piece.

and twenty six Julio’s* in a rich purse, offer’d him by cardinal Annibale Albani, in the name of the chapter, *pro bene cantatâ massa*, [for having chanted the mass well,] which he gave to one of the cardinal-deacons. After this, he was carried in the same state to the *loggia della benedizione*, where he sat in his pontifical chair, in full view of the vast croud of spectators, with which the great Piazza below was fill’d, where all the pomp of Rome was united, in the rich coaches and equipages of the nobility. After some hymns and prayers, one of the cardinal-deacons took the mitre off his head, and another put on the tiare, or triple crown, with these words,

(as

(as I was inform'd afterwards, for he did not thunder it out, as cardinal Panfilio did the proclamation) *Accipe tiaram, tribus coronis ornatam, & scias te esse patrem principum & regum, rectorem orbis, in terrâ vicarium Salvatoris nostri Jesu Christi; cui honor est, & gloria in sæcula sæculorum. Amen.* "Receive
 " thou the tiara, adorned with three crowns, and know thy-
 " self to be father of princes and of kings, ruler of the world,
 " upon earth vicar of our Saviour Jesus Christ; to whom be
 " honour and glory for ever and ever. Amen."

For two or three nights, upon this occasion, the city of Rome was perfectly on fire with illuminations of all sorts; the nobility and all the people striving who should testify most zeal and joy on this accession*; for the new-created pope was a man very agreeable to the people of Rome, as being a Roman born, brother to the duke of Poli, of a most ancient family; out of which they reckon twelve popes to have been, since the family name was Conti, and four more while it was Anicia, the ancient name of it, from which they say 'twas chang'd to Conti, from the great number of counts that were then of it, above a thousand years ago.

There was a report given out by some (I know not how well grounded), that there was a finesse used by those of the conclavists who were in the interest of the then cardinal Conti, for the procuring him to be made pope, by declaring against him themselves, in order to draw in the party that was opposite to them, to his side: and when they found a sufficient number of the others to come in to vote for him, they then struck in with them, and made him pope.—But, as there is no entering into the secrets of a conclave, it is hard for those that are without, to be assured of truth in matters of such nature.

The cardinals have each their separate cell in the conclave, and there is all possible caution used that no letters or notes be sent in to any of them; for which purpose the prelates are appointed by the governor of the conclave to watch in their turns at all the several avenues, and take care of that matter.

* The illuminations of the Cupola, and front of S. Peter's church, and the fireworks which they call *girandole*, on the castle of S. Angelo, were very beautiful.

The very windows of the conclave are made up with brick, within a very little way of the top, and that part clos'd with some linnen cloth, which admits exceeding little either of light or air: the want of the latter often proves prejudicial to the health of their eminencies, some of whom are of too great an age to be able to bear it; so that many fall sick, and some die in long conclaves. In that short one which was held while we were there, one of them [Pariciani] came out so ill, that he soon died, and was buried within three days after its breaking up. Prince Chigi was at that time governor, or guardian, of the conclave; (I don't very well remember the title:) and we were told, that office is hereditary in his family, and that the occasion of it was as follows. The brigues and dissensions of the cardinals had once prolonged the *sede vacante* for so considerable a time, that there were apprehensions the church might receive great detriment, if a pope were not soon elected: whereupon, one of the Chigi family, who was then governor, or guardian, of the conclave, uncover'd the roof of a great part of it, and thereby letting in the foul weather upon the cardinals, soon forc'd their eminencies to an election. As a reward for this signal piece of service to the church, that office was made hereditary in his family.

It is well known that Pasquin and Marforio are always busy at the election of a pope, and for diversion to his new holiness his friends sometimes tell him what Pasquin has said of the matter. At this time that merry gentleman was making figures. Marforio asks him, Is he turn'd arithmetician? Pasquin answers, *Fo Conti* *:—*Per sapere quanto bisogna per arricchire trenta nepoti.* — — “I make *Conti*, or computations,—to know how much will go to enrich thirty poor † nephews.” It is said that the pope being told of it, answer'd, “That they had not reckon'd half, for all the decay'd nobility of Rome should be his *nepoti*.” Other pasquinades there were about the pope's lethargy. His answer to them (they say) was, that, “He slept before, that he might wake the better now.”

* The family-name of the new pope. Also, it signifies accounts or computations.

† For, notwithstanding the pope was of so noble a family, he was said to have a great many poor relations.

This business of the conclave, and what it produc'd, was the grand affair on foot at Rome when we return'd thither from Naples, so that I was induc'd to say somewhat of that, before I speak of the city itself.—And what indeed can I say, but what is pretty generally known, of a place so famous thro' so many ages, of which so much has been written, and which has such constant visits paid to it every year from England as well as other countries? However, that there may not be a chasm in this my account, such as it is, I shall offer what occur'd there to my own observation.

As to the general situation of Rome, it is built (as is well known) upon several hills near one another; now most of them are become rather eminencies only, by means of the ruins that have rais'd the ground between them: but these hills stand in the middle of a plain, which is low, and tho' very wide, is in the nature of a valley to the mountains, which lie at some distance round, as may be plainly seen by the several approaches to it, and particularly that from Naples. And to the lowness of this plain, and the stagnated waters that lie in some parts of it, which have no natural outlet, and are not carried off by proper methods, is doubtless owing that unwholesome air, so much complain'd of in Rome and the *Campagna** [or country] about it, especially in the time of the heats.

* 'Tis usually called Campagna di Roma.

The noblest entrance into Rome, is that thro' which we came first into it from England. After having for some time travell'd over an old Roman way [called in the maps *Via Cassia*] and pass'd by several old towers and ruins on each hand; at Ponte Molle [anciently *Pons Milvius*] we strike in with the *Via Flaminia*, and pass along that in a direct line, what they call two miles, having good buildings, pleasant villa's, and vineyards on each hand, till we come to that beautiful gate, the *Porta Flaminia*, now called *del Popolo*, from the church and convent of *S. Maria del Popolo*, which you find on your left hand, immediately after you have enter'd the gate.

We are now got into a handsome area, or piazza, with a noble Ægyptian obelisk and a fountain in the middle, and have before us two very handsome churches (which, from their uniformity, and near resemblance to each other, are called *le gemelle*, the Twins,) and three streets, all in full view at once.

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The middle one is the principal street of Rome, which they call the Corso, the place where the quality take the fresco of the evening in their coaches. The obelisk in this piazza is of granite *, (as are all the rest erected in several parts of Rome) a most hard stone, of a somewhat coarse grain, all inscribed with hieroglyphicks: it was first plac'd in the Circus Maximus, and dedicated by Augustus Cæsar to the sun, as appears by one of the inscriptions on the basis: it was fix'd where it is by Sixtus Quintus, and dedicated to the Cross, with this further inscription alluding to the former: *Ante sacram illius ædem augustior lætiorque surgo, cujus ex utero virginali Aug. imperante, sol justitiæ exortus est.* "I rise more majestic and more joyful before her holy temple †, out of whose virgin womb the Sun of Righteousness arose, in the reign of Augustus Cæsar."

The streets of Rome are many of them exactly strait, especially those which were regulated by Sixtus V. and, among these, particularly that which bears the name he was called by before he was cardinal; Strada Felice. This they call two miles in length. i. e. taking in the whole, from the French convent of Minims [Trinità del Monte] on the Pincian Mount, to the church of S. John Lateran; though at about midway the view is intercepted (but very agreeably), by the church of S. Maria Maggiore, and there bending a little, it goes on from thence in a direct line again to the other, which is called *Omnium in urbe atque in orbe ecclesiarum mater atque caput.* "Of all churches, in the city and in the world, the mother, and the head." This Strada Felice is crossed by another as strait as itself, [Strada di Porta Pia] and where they cross, are four fountains, and the four corners are each of them adorn'd with the figure of a water-nymph, &c. This street is terminated at one end by the Porta Pia, and at the other end by the noble view of two colossal statues of marble, supposed to be Alexander taming Bucephalus. The present middle part of the city, about the place where was the old Campus Martius, now call'd

† Alluding to the before mentioned church of S. Maria del Popolo, standing on one side of the piazza.

Campo Marzo, is built close enough : but several of these streets that are extended towards the walls are adorn'd more with gardens than houses, towards the further end of them especially, where are several villa's so call'd, tho' within the walls.

The walls are of brick, set thick with towers, which, tho' considerably decay'd by age, are still for the most part so intire, as to shew very well what they were at first.

These walls, as the antiquaries there say, (and we have other authorities for it) were built by the unfortunate Belisarius. The private houses are many of them mean enough ; but this is well made amends for in the palaces, which are numerous, and many of them very noble. They generally range with the street, (as Somerset-House in the Strand) without any court before them ; and often a narrow street into the bargain, which makes them not appear so graceful as otherwise they might do : but if they stand not to such advantage as to themselves, they are a great ornament to the streets in which they are plac'd ; and in the chief ones they are pretty numerous. The fronts of them are not so full of work as some of those at Venice ; but they have a noble plainness, which is truly majestick : but their yet greater beauty is often in the court they are built about, which is form'd by a portico supported by marble pillars (many of them antique) and this sometimes repeated in the story above. What enlivens them extremely, is, the great number of antique statues and basso-relievo's, with the addition of fountains, which are either in the court, or in the view of it. The apartments within are noble, and the rooms well proportion'd : state and grandeur they seem chiefly to aim at, to which they are content that convenience shall sometimes give way. In the greatest palaces, the *suite* of rooms one within another, with the vista thro' the marble door-cases, is very magnificent. As many of them are princes, so they distribute their apartments accordingly ; into anti-chambers for waiting, chambers of audience, (for they affect the highest names) with *baldachinos*, or canopies of state ; and these lead to the private apartment of the prince himself, i. e. one for form sake on the state-floor ; for their usual abode is either at the top or the bottom of the house ; the former being their winter, the latter their summer-apartment. These latter have an appearance peculiarly amusing to

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us, who are us'd to see little of that nature in England. They have generally arch'd roofs, painted in fresco, and adorn'd with statues and fountains: they are mostly what we call underground, which makes them very cool and refreshing in the hot weather, and their way of adorning and furnishing them gives them a very cool look too. The windows of their palaces have not sashes, to slide up or down, but all the parts of them are made to open, by way of casement, from bottom to top: neither do they use wainscot, their rooms being generally either painted in fresco, or plain plaister-walls cover'd over with pictures, or hung with tapestry, velvet, or damask, as in England and other places. But what looks the most oddly to a stranger, is, to see a room hung perhaps with velvet or the richest arras, a velvet bed perfectly emboss'd with high-rai'd gold-embroidery, the chairs, cabinets, glasses, and all the rest of the furniture suitable, set out in the most costly manner; the porphyry tables supported by carv'd-work in various figures, richly gilt; and after all this, a plain brick floor. For though it may be true, as they say, that marble would be too cold in winter, and boards inconvenient in summer, because subject to cracking or breeding of vermin, one would think they might have some fine sort of tile, of a better shape and consistence too than those plain bricks are. Their furniture is sometimes fancied after an extraordinary manner, some of the ornaments having been design'd by the best masters, [Carlo Maratti, and others of the first rate] as the frames of their chairs, tables, stands, and ornaments about their beds and elsewhere. They have indeed sometimes so much of the grand gusto in them, or to speak more plainly, are so incumber'd with finery, that they are much fitter to be look'd at than us'd. It is the general custom to have curtains to draw over the doors; and that not only in the palaces, but in the meaner houses too. The usual gratuity to the servant who shews a palace, is a Te-

* About 18 d.
English.

stone*. The nobility there seem to have judg'd perfectly well in settling these gratuities: strangers are thereby at a certainty what they have to do; and as in case a large gratuity were expected, that might deter some from making such frequent visits to the palaces as they could wish; so, were the servants order'd to take nothing at all, people could not for shame have

come

come often. But, a gratuity being fix'd, and that so moderate, makes the matter easy to every body.

The churches of Rome are many of them as fine, as painting, sculpture, gilding, and ornaments of all sorts of marble, can make them. Of them, some are called *Basiliche*, as that of S. Peter, S. John Lateran, and S. Maria Maggiore within the city, and S. Paolo without it. These and other principal churches of ancient foundation, in Rome elsewhere, have obtain'd the name of *Basiliche*, for that some of them were turn'd from palaces or courts of judicature into churches; and others were built in the same form, with a long nave, and a half-round at the upper end, call'd *Tribuna*, from the tribunals which were held in that part. For these *Basilicæ* were not only royal palaces in the strictest sense, but palaces of the principal nobility, and some of them courts of justice, where the *Centum viri* sat. That of S. John Lateran was the palace of one Lateranus a senator in Nero's time, who was put to death by that emperor, and his estate confiscated. The gallantry and invincible courage of this Lateranus were such, as Epictetus thought worthy his notice; as we learn from Arrian.

The situation of the churches east and west is not at all observ'd in Rome, or in other parts of Italy, as I have already mention'd. For the shape, there is generally a regard had to the form of the cross; even in such where the body of the church is round, and stands all under a cupola, there is a wing extended on each hand, which makes a side-chapel, or altar, and betwixt these, another part carried on beyond the circle for the great altar. The great altar is not always quite at the end of the church, tho' for the most part it is. In S. Peter's church it is directly under the cupola, and in some others, especially the oldest churches, it is at some distance from the end, with a pavilion over it, supported by four pillars, according to what is said to be the manner of the Greek churches in the east: for those Greeks that are in Italy do not always regard the structure of their churches, to have them made after the manner of their own country, any more than they do other matters relating to them: for they are pretty much Romanized. In all the churches here and wherever else the Romish religion is exercised, there are, besides the great altar, several lesser ones carried:

ried on all along on each side the church, sometimes inclosed in chapels, sometimes not: so that it is not uncommon to see half a dozen or more masses going on at once. These chapels and side-altars generally belong to particular families, and are adorned after such a manner, as if their owners were endeavouring to shew which should outdo the other in magnificence, and richness of ornament. This is still seen more, where the chapel or altar is dedicated to any favourite modern saint; for there care is taken to have some relique of that saint preserv'd in some rich repository, with one lamp at least continually burning by it; sometimes several, according to the credit of the saint. Over the altar there is always a piece of painting or sculpture, generally encompass'd with ornaments or architecture. The whole entablature is of marble, inlaid very often in the frieze, with lapis lazuli, and other beautiful stones, supported by pillars of oriental alabaster, *giallo antico*, porphyry, *verd antique*, and forty other sorts, which I can neither remember, nor were it fit to trouble the reader with enumerating.

The old churches, built in the time of Constantine, or soon after, tho' not extraordinary for the rest of their architecture, have some of the noblest and finest pillars that can be seen; which were taken from the heathen temples, &c. particularly the church of S. Agnes, and S. Lorenzo without the walls, the church of S. Maria Trastevere, and that of the Carthusians, which stands within the ruins of Dioclesian's baths, and was built with part of its materials. Among the rest of which, there are four of the vastest granite pillars that are in Rome.

The modern churches, and those especially which are dedicated to modern saints, are adorn'd most. That of S. Catharine of Siena is a perfect cabinet for neatness: nothing is to be seen in it, but carv'd-work and stucco gilt, marble and painting. They have a piece of good husbandry, whereby they make a little marble go a great way, only by incrustation, as they call it, or cementing thin flakes of it upon the wall they would cover. The same method was in use among the ancients, as we have seen in some old ruins. They cut it sometimes to not above a quarter of an inch thickness, and dispose the veins so, as to answer one another, as the joiners here do in their cabinets
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and other works of walnut-tree, which they call *sineering*. Thus, tho' there be a great deal of labour in the workmanship, a small quantity (comparatively) spreads over a whole church; and has the same effect to the eye, as if the wall were all of solid marble. And it is necessary they should husband it thus in their finest works, where they employ such sorts of marble as are not the growth of Italy, and are scarce (if at all) now to be had, except in the ruins of old temples, palaces, baths, sepulchres, and other antique monuments; for the adorning of which, Egypt and India were ransack'd, while the Romans were masters of the world. Another art they have, of imitating marble so, that the difference is hardly to be perceived. It is done with what they call *scagliola*, which is not unlike what I have seen here in England called spar, and by some, *mater metallorum*, which is found in the lead-mines. With this material, burnt and powder'd, and made into a paste or plaister, and so mixt up with proper colours, they imitate marble to a great nicety; and with this mixture, in several variations, some of the churches are incrusted, and make much the same appearance as if they were incrusted with real marble. I suppose our imitators of marble tables in England use the like materials.

I have mentioned somewhat elsewhere of the *tabellæ votivæ* [votive pictures.] With these the churches at Rome do very much abound. The walls of some chapels are intirely cover'd with them, from top to bottom. These generally are chapels dedicated to such saint as happened to be call'd upon together with the Blessed Virgin in the distress from which the votaries were deliver'd, whether of sickness, fire, shipwreck, assault, overturn of a coach, or any other accident. The Blessed Virgin is plac'd in the clouds, and at some distance from her, the other tutelar saint is added. Below, is represented the circumstance the party was in; and the representation is generally as dismal as the disaster. At the bottom is added P. G. R. *per gratia ricevuta* ["for mercy receiv'd."] Where, in case of a bodily disorder, any particular part was affected, the figure of that part is often fix'd up in silver, ivory, or mother of pearl. This they certainly learnt from the ancient heathens, whose manner it was to dedicate *ex voto* in their temples, legs,

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arms,

arms, and other parts, in stone, upon like occasions. Several of these we have seen in repositories of antiquities; particularly a foot I remember, and part of a leg, with a snake twisted about the ankle, in the numerous collection of father Bonanni, a learned Jesuit at Rome. This might either have been offered upon deliverance from such a disaster as the *votum* seems to represent, or might be taken simply as a vow to Æsculapius, whose symbol was a serpent, as it was likewise of Hygieia. And that they us'd to hang up votive pictures too in their temples, we find by Tibullus :

*Nunc dea, nunc succurre mihi, nam posse mederi
Pieta docet templis multa tabella tuis.* L. i. el. 3.

Help, goddess, help me, for thy pow'r to heal
The painted vows, hung round thy temple, tell.

Some passages in Juvenal and Persius do fully prove the same. I wish the modern devotees would spare one thing in their churches, which their mistaken zeal puts there for ornament, I mean a plate of silver (or sometimes perhaps baser metal), which we see often fix'd upon the picture about the head of the Blessed Virgin, intended for a glory, but looks just like a horse-shoe: sometimes the plate is in the form of a crown, and it is always attended with another of the same sort, but smaller, about the head of the Christ. Another way of dressing up the Madonna, much of the same taste, but I think rather more rarely used, is sticking a huge amber necklace upon the picture, across the neck; and covering the painted drapery with a real one of some rich stuff, spread over like an apron. 'Tis well when this zeal lights upon a bad picture; as (to speak truth) it generally does; but, to my great vexation, I have sometimes seen a good one thus mauled and disguised. They have upon some of the statues of their saints, a circular plate, stuck horizontally above their head, which has not so ill an effect. This they have borrow'd from the ancients, who us'd to fix such plates on the top of their idols to prevent birds from lighting on, or from fouling them; but with the moderns, it is intended for a glory; as particularly
that

that upon a fine bust of our Saviour, done by Michael Angelo, in white marble; which is at the church of S. Agnes without the walls. They have no pews in their churches, and 'tis a great advantage to the prospect within them, that they have not: for by this means, at the entrance, you have one clear uninterrupted view quite to the farther end. The people kneel upon the bare marble; only ladies of the first quality, and ambassadors ladies, have cushions.

They seldom have preaching on a Sunday, except it be some extraordinary festival. Lent is the great time for that performance; and then they fill the middle of the church with benches, and stretch a canopy of canvas quite over preacher and people, a little higher than the pulpit, partly for warmth, and partly to assist the voice of the preacher, more than what the canopy of the pulpit alone could do.

Their pulpits are some of them perfect galleries, or indeed stages; on which many of them act their parts extremely well, and persuade their audience that they are in very good earnest themselves. Their action is what we should be apt to call overdone, but 'tis what the people there are us'd to, and expect; and the preachers find their account in it. They'll walk sometimes from one end of the pulpit to the other, in much commotion, their eyes perfectly sparkling, and tears flashing in them, to produce the same effect in their audience, as well knowing Horace's rule;

— — *si vis me flere, dolendum est*
Primum ipsi tibi. — — — —

He only makes me sad who shews the way,
And first is sad himself. — — — ROSCOMMON.

The lowness of the parapet, or desk-part of the pulpit, shews their action to the more advantage: they'll sometimes lean over, strip their sleeve up to the elbow, and shake their fist at the people; sometimes snatch a little crucifix, which is always ready within reach, and shake that at them, and make appeals to it, and expostulations between it and the people. They preach all without book; but I have sometimes seen a prompter

with the notes behind the preacher. The men don't seem near so much to regard their being uncover'd in the churches as we do here, except it be while a mass is celebrating, to which they pay the profoundest reverence. At sermons we frequently see them cover'd, as the preacher always is, with his *beretta* [cap] unless when his action occasionally requires his taking it off.

They allow strangers more liberty in their churches at Rome, and, indeed, all over Italy, than in Flanders, and other Roman-catholic countries. They won't discourage those whose chief business in their country, generally speaking, is curiosity, which they well know brings a good deal of money among them. Besides, that the English, who they are sensible spend more freely than any other people, being for the most part what they call Hereticks, should not by any incivilities be sower'd into a further dislike of their religion. At the exaltation of the host, when they are all upon their knees, many of them thumping their breasts and kissing the ground, and so remaining in that lowest inclination, till the exaltation is over, 'tis sufficient for strangers to incline their bodies a little, without directly kneeling down; and if they omit even that, they stand indeed the gaze of the congregation, as distinguishing themselves for Hereticks, but receive no personal affront. They will perhaps have it said of them, *Non sono Christiani*, [They are not Christians;] for they account none to be such, but those that are directly of their own communion.

S. Peter's.

To what I have said in general of the churches in Rome, I ought to add somewhat more particular; but am perfectly at a loss where to begin, or how to avoid being too long upon so copious a subject. S. Peter's alone has had volumes written upon it in folio. By the prints of that noble temple, frequent among us, it is very well seen after what manner it is built: and that, for its general form, our S. Paul's agrees pretty much with it. It were to be wish'd that our's had such an approach as that has, than which nothing can be more grand or magnificent. As the church stands near the place where was once the cirque of Nero, so some will have it that the obelisk, now in the middle of the circular theatre which is form'd by that stately colonnade, is erected in the same place where it stood in Nero's

Nero's time; but that cannot be; for, besides that (if the maps of old Rome are true) the very topography contradicts it, it is likewise expressly said in one of the inscriptions, that it is — *priori sede avulsus* — “remov'd from its former site.” This obelisk is said to have been the first that was brought from Egypt to Rome by the order of Julius Cæsar: it was first plac'd in the Circus Maximus, and dedicated (as appears by one of the inscriptions) to Augustus and Tiberius Cæsars; afterwards remov'd by Nero to his circus on the Vatican mount. It was plac'd where it is by order of Sixtus Quintus, under the direction of the cavalier Fontana. It is supported by four lions of copper, couching on the four corners of the pedestal, or basis, which bears them.

The two great fountains, in the same area, are a noble and most pleasant ornament, and do sensibly refresh the air of the place in the hot weather.

The balustrade over the colonnade is fill'd quite round with statues, many of them very good: statues are likewise continued over the portico, which, going up from the colonnade in a strait line on each hand, forms a square court immediately before the ascent into the church. There is one objection I think may be made to the colonnade; that it seems crouded with those vast pillars which stand so thick: but some give this reason for its having been built so: that it was intended to support another building which was to have gone round above, and should have been for the conclave.

The church itself was built by several popes, and the form of it changed by several architects. Bramante made the first design; his model is now in the Vatican palace; it is so large that we went into several parts of it. After his death, the design was alter'd by Raphael Urbin, Sangallo, and others: it was brought to the form of the Greek cross by Mich. Angelo, prolong'd afterwards to the form of the Latin cross by the cavalier Fontana, Carlo Maderna, and others, who still continued the order of Mich. Angelo. The Façade, and noble portico, which we cross immediately before we enter the church, was made by Carlo Maderna. Nothing can be more beautiful of the kind than this portico; 'tis extended along the whole breadth of the church in the manner of a gallery. At each
end

end of it there is a loggia, adorn'd, as the portico itself is, with a curious marble pavement, and cieling of stucco gilt. The Colonna-gallery, with its lobbies, doth so far resemble this portico, with its loggia's, that one may imagine the architect of that to have taken his hint from this. In a further space, beyond the loggia's, are two statues on horseback, larger than the life. That at one end was done by cavalier Bernini, in white marble: 'tis Constantine the Great looking up towards a cross, which is form'd in bas-relief upon the side of the portico; accompanied with the famous inscription, *In hoc signo vinces*. "In this sign thou shalt overcome." The other was then only in stucco, in order to be executed in marble by a young Florentine, [Augustino] who, by what we saw in the stucco, gave great prospect of a noble performance. It represents Charles the Great.

I should have been counted by the Romans as great a heretick in architecture as in religion, had I there spoke all I thought of the front of that admirable fabrick. The parts are certainly very beautiful, grand and noble, the pillars being nine foot in diameter; but the whole is terminated by a strait line at top, which (without any prejudice in favour of my own country) I cannot think has so good an effect as the agreeable variety, which is given by the turrets at each end, and the pediment rising in the middle, of the front of S. Paul's. The prints indeed give us a prospect of two side cupola's (together with the great one in the middle) which appear in the draught to break the line; but, in the fabrick itself, are not seen at all as you approach it, being in reality cast back at a good distance from the end of it, so that the sight of them is intercepted, and quite hid from the eye, by the afore-mention'd strait line of the top of the portico, which terminates the whole view, without any other break, than what the statues upon it give. Bernini seem'd of opinion, that something was wanting, and would have erected a tower at each corner, of which my lord Parker has the design: but so heavy he design'd it, and (I think) had begun to make it, that 'twas thought it would have ruin'd the portico; and some stick not to say, that that was his intent out of envy to the former architect; so he was oblig'd to desist; and some of the pillars intended for that, were employed in the porticoes of the two twin-churches in the Piazza del Popolo. They have
a story,

a story, that with some of his superstructures he did occasion a crack in the cupola ; which himself, by another stroke of his envy, was the accidental occasion of having discover'd to the pope, [Innocent X.] who till that time was ignorant of it. The story I heard is thus : at the four angles, under the great cupola, are the statues of four saints, made by as many several sculptors. Bernini made one ; another is that of S. Veronica, with the handkerchief, on which the form of our Saviour's countenance was said to have been imprinted : this was made by Francesco Mochi ; the handkerchief and drapery are very light, and seem as if moved by the air. When the statues were set up, the pope came to see them, and several sculptors along with him : when they came to that of S. Veronica, Bernini had a mind to carp a little, and looking at the drapery, ask'd, whence comes all this wind ? Mochi surpriz'd him with a sudden answer, " From the crack you made in the cupola."—— Bernini, struck with this unexpected reply, and fearing the consequences of the discovery, staid not to take leave, but immediately fled, and got into France, where he continued for some time ; till at last he found means, thro' Donna Olympia, sister-in-law, and great favourite of his holiness, to make his peace. He made her his friend, by presenting her with a model in silver of the fine fountain which he propos'd to make, and at his return did execute, in the Piazza Navona. I shall hereafter take more particular notice of this fountain. The reader will pardon this digression : I was insensibly led into it.

The upper end of this church stands to the west. There is no separation of that part for a choir, as is in S. Paul's, and other cathedrals with us. A side-chapel is appropriated to that purpose there ; so that at first entrance there is a spacious open view continued quite to the further end of the church ; where, aloft, against the wall, is plac'd the chair of S. Peter, supported by the four doctors of the Latin church *, and a glory above, with angels, &c. all of copper, a most costly and noble ornament. But the real chair of S. Peter they pretend is within that which you see.

* S. Jerom,
S. Augustin,
S. Ambrose,
S. Gregory.

The pavilion of the great altar, which stands under the cupola, is in my mind the finest ornament in the whole church ; there is something in it so uncommon, and at once

so magnificent. It is the work of Bernini: 'tis supported by four wreath'd pillars of Corinthian brass, which was taken by Urban VIII. from off the portico of the Pantheon; they are adorned with festoons and foliage of the same metal, dispos'd in a most agreeable manner. There are little angels of a fine design, playing among the vines, and some bees (in allusion to the Barberini arms) are seen upon the leaves about them. These pillars are by much the most finely adorn'd of any I ever saw. Whether the hint might be taken from Raphael's cartone of the beautiful gate of the temple, I know not; but they put me much in mind of the pillars in that.

They say that under this altar are deposited half the bodies of S. Peter and S. Paul, and that the other half, of them is elsewhere; either at the old Basilica of S. Paul without the city, or that of S. John Lateran; I am not sure which. Above a hundred lamps are continually burning before this depositum, which is encompass'd with a marble balustrade. Not far from this altar is an image in copper of S. Peter sitting, in the action of blessing; his right foot is extended, and is considerably worn by people's kissing it, and rubbing beads against it. On the feast-day of that saint, we saw this image dress'd out *in pontificalibus*, with a canopy of state over head, and lamps burning before it: the people incessantly coming in shoals to kiss the foot, rubbing their beads, and some their foreheads on it. Some will have this image to have been an old one of Jupiter, turn'd into a S. Peter, led perhaps to that guess, by some little resemblance which they might find between the countenance of this, and some which have been done to represent Jupiter. I know they have that trick sometimes of changing an antique idol into a modern one: (for I question much whether the ancient images were more idols, than some of the present ones are :) but this I am inclined to believe was originally intended for what it is; for I take it to be a cast from a marble one, which, with several others that were formerly ornaments of the old Basilica, serves now to adorn those grotto's or chapels under the new one. That statue, they say, was made by order of Constantine the Great, who built the old church; and it has enough of the coarse taste of those times.

The

The great cupola is all wrought in Mosaic, as are the four angles immediately under it. Within the cupola itself are the twelve apostles in several compartments, which fill the first great circle that goes round the cupola: above them, angel in like manner; and at the top of a lantern, which rises above the cupola, is represented the *Padre Eterno*, as an old man with his hands extended, perform'd in Mosaic too, after a very grand design of Annibale Caracci. In the four angles under, are represented the four evangelists, of a great and noble design.

Some of the side-cupola's are also wrought in Mosaic, after fine designs of Pietro da Cortona, and others. They are going on with the rest. We went up into one, where they were performing the Mosaic, after the design of Carlo Maratti. The cartone upon which the design was painted, was (as I remember) about the height of eight or nine foot, and the breadth more. It was plac'd at some distance behind the performer, parallel to the wall upon which it was to be copied in Mosaic. Mosaic, how perform'd. The manner whereof is thus. The artist sits upon a bench, with bits of marble, and of facitious stones, seemingly of a glassy substance, of several colours, lying on his right hand. The bits of stone are most of them square, and larger or smaller, according to the distance at which the work is to be viewed. They are of all colours, in the several degradations of them, from the lightest to the darkest, and lie sorted in several boxes, like those for the letters in a printing-house. On his left hand lie the several tools necessary for his work; and, among the rest, there is fix'd upon the bench a piece of iron, with an edge on the upper side, like the end of a chisel, with the edge upward, on which, with a hammer, he forms the bits, when there is occasion, to a proper shape or size, as the work requires. In the morning he spreads upon the wall a layer of plaister or cement of such breadth as can be cover'd with work in a day: and then, being seated upon his bench, and turning back from time to time to look upon the picture, chooses out bits of suitable colours, and sticks them in the cement, and with them forms the like colours as he sees in the picture he copies. The cement, in which the bits of stone are stuck, is made of marble, and Tiburtine stone, pounded to powder, together with lime, and work'd up with oil. As we went up we observed some

E c

mortars,

mortars, where the pilgrims work out their penances, in pounding marble to make cement for the Mosaic.—So that if the church was erected by the piety, 'tis in some measure adorned by the sins of the people. A great part of this church is already incrusted with marble, and the rest is to be so: they are daily adding to its ornaments; tho' it is at present without doubt the finest temple in the world. 'Twere endless to enter into particulars of the statues, paintings, Mosaics, and basso-relievo's, which every part of it abounds with, together with the noble sepulchral monuments of several popes, and that of Christina queen of Sweden, all adorn'd with curious sculpture. The body of that queen is deposited within a plain tomb in a grotta under the church, though her monument be above. Every time one goes thither, fresh beauties present themselves; and the entertainment you find there is so far from giving satiety, that the pleasure still increases, upon every view of that noble pile. The ornaments are so many, and so curious, they strike you with such amazement at first entrance, and the eye is so call'd off from one beauty to another, that 'tis some time before you can fix upon any in particular.

One pretty odd thing is observable among the basso-relievo's on the brazen gates, at the entrance. There are some figures of heathen story intermix'd with the foliage; Ganymede and the eagle, Jupiter and Leda, &c. Whether they were taken from some heathen temple, I know not; but certainly they had been more suitable there.

The illumination on the outside of this church on the eve of S. Peter, is indeed a glorious sight; they place the lights in such a manner, all along the several members of the architecture, on the outside, and make them so to conform with them, that the whole has (especially at some distance) the appearance of a perfect temple of fire.

In the subterraneous church are several beautiful chapels finely adorn'd with marble, &c. The whole is low, and has not so spacious a look as that under S. Paul's, London.

They made us take notice of an inscription in a passage below, which leads to the grotto-chapels.

Huc mulieribus ingredi non licet, nisi unico die Lunæ post Pentecosten, quo vicissim viri ingredi prohibentur. Qui secus faxint, anathema sunt. “ Into

“ Into this place women are not allow’d to enter, except
 “ only on Monday in Whitsun-week ; on which day, men in
 “ their turn are forbid to go in.—Whoever shall do contrary,
 “ let them be anathema.”

Here are fix’d up in the walls, and other places, several ornaments of the old church, Mosaics, basso-relievo’s, old statues, &c. the real tombs of popes, and other great persons, whose honorary ones are above. There are likewise many modern ornaments of diverse sorts. Among others of less note, we here observed four of the finest pieces of Mosaic that I think I ever saw : they are after designs of Andrea Sacchi, who was master to Carlo Maratti. The subjects are, Christ carrying the cross, S. Andrew kneeling before the cross he was going to be crucified on, the Death of S. Longinus, and the *Inventio Crucis*, [the finding the cross.] Added to the nobleness of the design, the colouring in these is the mellowest and most harmonious of any I have seen, in that sort of work. These adorn four chapels in the subterraneous church. Above, is the Bark of Giotto (so call’d from its being perform’d after his design), a piece of Mosaic, remarkable for its antiquity, being near four hundred years old ; nor does it want intrinick merit ; especially in the figures, which are rather of a better design than the vessel is. The people there find a mystery in this fluctuating vessel, that ’tis an emblem of the church, toss’d and shock’d with the waves of persecution, but not sunk by them. This was one of the ornaments of the old Basilica, but is now fix’d aloft within the new portico, just facing you as you come out of the church.

As S. Peter’s is incontestably the noblest piece of modern Pantheon, architecture in Italy, so the Pantheon must as certainly be allow’d to be the finest and most perfect remain of the antique ; tho’ it has undergone some alterations since its first building. The portico at the entrance, supported by sixteen granite pillars of near five foot diameter ; besides pilasters, of the Corinthian order, each of one piece, makes a most magnificent appearance. Upon the frieze, in the front, is an inscription in very large capitals, shewing by whom it was built :

M. AGRIPPA L.F. CONSUL TERTIUM FECIT.

“ Marcus Agrippa, the son of Lucius, built it, when consul
“ the third time.”

And in two large niches, on each side the entrance into the temple, are said to have been two colossal statues, one of the same Agrippa, the other of Augustus Cæsar, his father-in-law. The Corinthian brass, with which this portico was cover'd, was taken away by * pope Urban VIII. to make the pillars at S. Peter's above-mention'd, and a cannon which is kept in the castle of S. Angelo; as that which cover'd the roof of the temple itself had been before by one of the emperors, and carried to Constantinople.

The round figure of the temple has given it the common name it now goes by, the Rotenda. There was formerly (they say) an ascent of nine steps to the entrance of the portico from without, but you rather descend to it now. The same has happen'd to most of the old buildings, by the access of earth, (through the concurrence of several accidents) which has rais'd most of the ground of New Rome considerably higher than that of the Old; which is evidently seen by Trajan's pillar, the amphitheatre, the arches of Constantine, and Septimius Severus; particularly the last, where the earth may have been rais'd more than ordinary by the ruins of the old Capitol; which did stand, as the new Capitol likewise now does, upon the hill just above this arch. But Clement XI. remov'd some of the earth in the piazza before the Pantheon, and thereby brought again to view some of the steps of the portico. The case or frame [*lo stipito* as they call it] for the brazen gate which leads out of the portico into the temple, is, as they affirm, all of one intire piece of marble: and by the strictest observation I could make of it from the ground, it does appear to have been so, before the accidental crack, we see, was made in one part of it. It is about twenty-four foot wide, and must be at least twice so much in height. There are no windows in the temple; all the light comes in at a

* They tell you still in Rome what was then said upon the occasion, *Barbarini faciunt Eurlara* [the Barbani I do barbarous things.] But fare whoever sees the pavilion in S. Peter's, will hardly wish the metal in its old place again.

circular

circular opening in the crown of the vault, which has a fine effect, and gives an awful appearance.

There may be some inconvenience from this opening in foul weather, but not much: for the altars are all round the sides, which are under cover. It was anciently dedicated to Jupiter and all the Gods, as it is now to S. Mary and all the Saints; *Omnia deus* for so is understood the present dedication of it, *Sanctæ Mariæ* ^{all.} *et Martyræ*; and their statues do in part supply the place of the old heathen deities, which went round the temple, of which it is said that the Venus de Medicis was one; and that in one of her ears was hung a pearl of Cleopatra's, of immense value, the fellow to that the dissolv'd and drank. The floor is of marbles of several sorts. Among the huge circular pieces of porphyry, that which is in the center is perforated, to let off the wet that falls. The great vault of the roof is divided into quadrangular compartments, hollowed; the ribs (or mouldings) left between them, all terminating upon a rim which goes round the central opening at top.

Below, the compass round is divided into eight principal parts, reckoning the gate at the entrance for one. Opposite to that is a Tribuna for the great altar: this, as the other six principal altars, are as so many chapels, going beyond the general circle; the entrance into each is adorn'd with two noble pillars, and as many pilasters of *giallo antico*, Corinthian, fluted, the capitals and bases of white marble. These support the great entablature, that goes round. Above that, there is a plain wall; i. e. without any projecting ornaments, which they call the *tamburro** of the building, from its resemblance * *Drum* to the body of a drum. But in the marble incrustation of this, there are the representations of pillars and of other ornaments of architecture inlaid; and this inlaid incrustation they told us is antique as well as the rest. From the top of this Tamburro, springs the main vault already mention'd; which makes the upper half of the temple, as the pillars with their entablature, and the Tamburro, do the lower half: the height of the vault being exactly equal to the height of the upright below it. Between each of the chapels or altars before-mention'd, which go beyond the circle, are so many lesser altars within the circle, each adorn'd with pillars, entablature and
6
fron-

frontispiece, of several sorts of marble, porphyry, *giallo antico*, &c. The flat parts are also all incrusted with marbles. Some of the incrustations within the chapels are gone, but are intended to be restor'd. The great altar is not yet made; the model now stands without the Tribuna: perhaps the altar itself is to stand so, after the manner of the Basiliche.

These fine pillars, and the other marbles were clean'd by order of Clement XI. and are, I think, as fine a sight as can be seen. I find in Desgodetz's description of this temple, an account of several measures taken by him of the diameter of the floor, to find whether it is exactly alike each way; there is the difference of an inch and some odd parts of an inch, in his several measures; but his medium is 133 feet and about two inches, not going beyond the great circle of the floor, into any of the further chapels. Some of the niches remain yet unfurnish'd with statues; having at present only models of such as are to be put there.

Here lie buried those two great masters, Raphael Urbin, and Annibale Caracci, and have each their bust of white marble on their monument. Under the prose epitaph of each is a distich. That celebrated one under Raphael's is thus;

*Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, & moriente mori.*

Here Raphael lies, Nature's great rival late,
In life his art she fear'd, in death his fate.

You'd expose your judgment very much to censure, should you advance any thing at Rome in diminution of the justness of thought in this epigram. 'Twas made by cardinal Bembo.

The other is too mean to have any defender; but, out of respect to the subject, I transcrib'd it; and the translation ought to match the original.

*Arte meâ vivit Natura, & vivit in arte
Mens decus & nomen, cætera mortis erunt.*

By my art Nature lives, and in the same
(Tho' the rest die) my genius, honour, name.

· In the middle of the piazza, just facing the portico, is a handsome fountain, adorn'd by Clement XI. with an obelisk supported by four dolphins of white marble: as there is a little further, in the piazza before the Minerva another obelisk set on the back of an elephant, a noble performance of Bernini. These obelisks are likewise Egyptian, but of a far less size than those before-mention'd.

Tho' there are remains of some of the old temples which shew them to have been of the oblong figure, yet the greatest number, by what appears of them at this day, seem to have been round: as the temple of Minerva Medica, Vesta, Fortuna, &c. here, and those of Venus, Diana, Neptune, and others about Naples. But the Rotonda I have been speaking of, seems a good deal larger than most of them. This being so eminent a remain of antiquity, I have been the more particular in my account of it, as it appears at present; in what shall be said of others, it may be sufficient to set down only what seem'd most remarkable in them.

The Basilica of S. John Lateran is very ancient; and is call'd S. John Lateran. (as I before observ'd) the "Mother and Chief of all Churches in the world." It takes its name from the above-named Plautius Lateranus, who having been accus'd of forming a conspiracy against Nero, upon the discovery, his noble palace was confiscated by that emperor; and was afterwards by Constantine the Great turn'd into a Christian church. Tho' it has since that time undergone much alteration, there is now to be seen on one side a considerable remain of the ancient palace; large pillars with their entablature, all of porphyry. The architrave of this entablature seem'd to be larger, in proportion to the frieze, than what is agreeable to the rules usually given: but, without criticising on that matter, if the rest of the fabrick was once suitable, in architecture and materials, to what we still see of it, it must have been a most noble pile.

They shew'd us, in the sacristy of the church, the remains of some appurtenances to the old palace, which were found in the ruins of it: they were pieces of conduit-pipes for water, on which were inscrib'd some of the family-names; on one was **SEXTI LATERANI**, on another was **CROVATI LATERANI**, in characters legible enough;
only,

only, the initial letter in CROVATI seem'd somewhat doubtful; nor do I remember that word, or OROVATI (which possibly it might have been), in any other inscription. The nave of the church is large, and finely adorn'd: the twelve apostles, twice as large as the life, in white marble, have a most magnificent appearance: they are modern performances, i. e. of the present age, but by the best masters in it, as Mons. le Grot, Camillo Ruccioni, &c. and some of them may justly be called very fine. They stand in spacious niches, adorn'd on each side with pillars of *verd antique*; which were design'd by the cavalier Boromini, who in some of his works was a little particular in his fancy, but in the main a great master. Above these statues are basso relievo's, six out of the Old Testament, and as many on the opposite side out of the New, by way of type and antitype.

Adam chas'd out of Paradise.	Christ crucify'd.
The Deluge.	Christ baptis'd.
Isaac going to be sacrific'd.	Christ carrying the cross.
Joseph sold.	Christ betray'd.
The passage of the Red Sea.	Christ in the <i>Limbus Patrum</i> .
Jona coming out of the Whale's belly.	} Christ's resurrection.

Above these, are as many prophets, painted by the most eminent masters of these times, Sebastian Concha and others. The great brazen gates at the principal entrance, they say were taken from the temple of Saturn in the Campo Vaccino. The Tribuna at the upper end is wrought in Mosaic, between four and five hundred years old.

One of these
reels, if not
both, is curi-
ously inlaid
with ivory.


In this church they shew Aaron's rod which budded, and that of Moses wherewith he divided the Red Sea: and other relicks, equally authentick, relating to persons or stories in the New Testament.

There are many large, and some good paintings in the church; and in the sacristy is a fine Annunciation in oil, by Mich. Angelo; and a Crucifixion by the same master, said to be that of which they tell the famous story; but there are several others of which they say the same, which I have before taken notice of.

In

In a room within the sacristy is a cartone of Raphael in black chalk, a Madonna and Christ, and S. John.

In a cloister adjoining they shew'd us pope Joan's chair, or one, which, according to the old story, pope Joan gave occasion for. 'Tis a pierc'd chair of *rosso antico* (not porphyry

as some call it), the pierc'd part is in this form ; there is another hard by of the same sort; and our antiquary assur'd us they were no other than old chairs belonging to Caracalla's baths, of which there were 600 in number; and that we Protestants took occasion to make that story from an old wooden chair, which is near the other, where he said the new popes are now seated, when they come to take possession of S. John Lateran, soon after their election.

A little further he shew'd us a porphyry pillar, on which they say the cock perch'd, by whose crowing S. Peter was put in mind of his having denied his master. There is a brass cock on the top of it; and he told us the common people do believe, that that is the very same individual cock, turn'd into brass. Beyond that, they shew a porphyry stone, on which the soldiers cast lots for our Saviour's garment.

Near these was a perfect tree of a cross carried by a pilgrim *ex voto*, or for penance, from Bohemia to Rome, the year before we saw it there: I believe I saw the same cross, and him who drag'd it thither, upon the road in Lombardy. See page 29.

There is an altar of marble, on which 'tis said an unbelieving priest presuming to consecrate the host, the wafer slip'd from between his fingers, forc'd its way thro' the marble table, and stuck to one of the little pillars underneath, and there left its impression in the colour of blood.

At a corner of the same cloister they shew the porphyry sepulchre of S. Helena; a very large one, with a cover like that of S. Constantia in the temple of Bacchus. It has basso relievo's on it, men on horseback, and other ornaments.

Before the usual [though not principal] entrance into this church, stands the highest obelisk in Rome, all inscrib'd with hieroglyphicks, which are said (but with what certainty I know not) to signify the praises of king Rameses. It was consecrated

F f to

to the sun in Egypt, and brought to Rome from Alexandria, where it had lain some time, by Constantine the Great, *Trecentorum remigum impositus navi mirandæ vastitatis*: "Upon a vessel of a wonderful vast size, with three hundred oars." It was then plac'd in the Circus Maximus, out of whose ruins it was dug in several pieces, was join'd together, and set up where it is by the cavalier Fontana, at the command of Sixtus Quintus, to whom modern Rome owes a great share of its glory.

Near adjoining is the baptistery of Constantine, antique, being the place where they say that emperor was baptiz'd by S. Sylvester: it was part of the old Lateran palace; 'tis now finely adorn'd with paintings, which are chiefly the story of Constantine: two by Carlo Marat in fresco; others above, within the cupola which is over the font, by his master Andrea Sacchi, in oil; some by the cavalier Camassei, and other hands, finely perform'd. Besides the usual subjects, as the apparition of the cross, the battle and triumph, &c. there is one, where several bishops of those times prefer'd accusations against one another to Constantine, who would not look into any of them, but order'd them all to be burnt before him.

The font-part of the baptistery is surrounded by eight large pillars of porphyry, with as many of white marble over them, which support the cupola above. Here we saw a Jew baptis'd.

Near this church is a large hospital, and a palace; both built by Sixtus Quintus: the last he did not live to finish, at least not to inhabit.

Scala Santa.

A little further is the Scala Santa; they say that these are the very stairs our Saviour went up, to be examined before Pontius Pilate; and that they were brought from Pilate's palace at Jerusalem by Helena the empress, mother of Constantine. They are of marble, and have a sort of channel, which seems to have been cut all along the top of each, parallel to the edge, for it does not seem such as could have been made purely by wearing. None are to go up these stairs, but upon their knees, saying a *Pater Noster*, and *Ave Maria* at every step; for the doing of which they obtain a remission of a third part of their sins. We saw a pilgrim creeping up them, and exercising the discipline on his back all the way.

The

The form of begging in the neighbourhood of these stairs is, that you'll give them a *bajoc* *, and they'll go up the Scala Santa for you.

* Ten of them
make about
6 d. English.

At the top of the stairs is a Crucifixion, the Blessed Virgin and S. John, painted by Cigoli; and beyond that is the *Sanctum Sanctorum*, a repository of reliques. Parallel to the ascent of these holy stairs, are two pair more on each side, which lead up into a portico or gallery, common to them all. These were made by Sixtus V. for the conveniency of the devout, and there is a handsome front of the Doric order to the whole.

The church of S. Maria Maggiore † had the place of its foundation pointed out by a miracle, according to the story they tell, which is this; That two rich devotees, who had a mind to build a church to the honour of the Blessed Virgin, besought her to signify to them her pleasure where she would have it built. It was revealed to them that they should build it in such a place as they should find next morning cover'd with snow. This accordingly they found on the Esquiline Mount the fifth day of August; so to work they went, and built the church there: and annually on that day, they still gather leaves of some small white flowers, and strew them on the top of the church, and about it, in memory of the miraculous appointment.

S. Maria
Maggiore.

† The
Greater. So
called, be-
cause 'tis the
largest of any
of the
churches de-
dicated to the
Virgin Mary.

This church is very noble and magnificent, as well as ancient. The back front, which makes much the greatest appearance, is modern: the portico at the principal entrance is ancient, supported by antique pillars, and is adorn'd with old Mosaic work. The pillars which are on each side the great nave are antique ‡; there are several smaller, which support tabernacles, towards the upper end of the church; these are antique likewise, of beautiful colours, and rare kinds of marble; particularly the *cipolino*, so called from the resemblance of its veins to an onion cut across: and another, tho' only black and white, singularly priz'd for the exquisite delicacy of these colours (if such they may be call'd) and the beauty of the veins. This sort is called the *nero e bianco degli antichi*, [the black and white of the ancients], and properly, for there is no quarry of it now known; nor indeed is there any of the stone in Rome, that I could hear of, besides what is here, and in the church of

‡ There are
forty of them
taken from
the temple of
Juno Regina.

* Their palm
is about nine
inches Eng-
lish.

S. Cæcilia, which I shall after take notice of. It is mention'd by Pliny, as what was very scarce in his time. This stone is valued at 15 pistoles per palm *. For pillars of porphyry support the tabernacle of the great altar. There are two pillars of *marmo di porta santa*, a beautiful reddish brown, with transparent veins. They have no other name for this marble, it being very scarce, and call it so because the frame of the *porta santa* [holy gate] at St. Peter's church is of the same sort. We saw a vast pillar of the same kind, unpolis'd, of fifteen foot and a half diameter; it lay near the Tiber, and very likely in the same place where it was first landed, for it would be no small piece of work to remove it. At one end is engraved, *Imp. Cæs. Domitiani Aug. Germanici*, N. III. This no doubt was intended with others for some great work of that emperor, which possibly might be prevented by his death.

Indeed among all the remains of antiquity scarce any thing I think is more entertaining than the columns, of an incredible variety of marbles, (if by that general name we may call all those beautiful stones), which were collected from all parts of the universe, when the Roman empire was in its fullest extent and greatest glory. Of these columns, besides such as have been erected in later fabricks, many others are kept in the palaces, without being put to any other use, than sometimes to support busts at the top of them, and often without any thing at all, as being esteem'd a sufficient sight themselves; as particularly at the Palazzo Bracciano.

The two great ornaments of this church, are the magnificent chapels of Sixtus V. and Paulus V. on each side the church, opposite to each other. These chapels perfectly match one another, and are both surprisngly fine. The cielings are of stucco gilt; and the walls perfectly cover'd over with marble, sculpture and painting. In each of them is the monument and statue of the founder of the chapel on one side of it, and on the opposite side is that of the patron or benefactor of the founder. The founder in each is kneeling, and the patron is sitting, and under each of the patrons is expressed that it is *grati animi monumentum* [a monument of a grateful mind.] The patron of Sixtus V. was Pius V. who had made him bishop of S.

S. Agatha, and a cardinal. The patron of Paulus V. was Clement VIII; under his monument is wrote, *Clementi VIII. P. M. Paulus V. P. M. Rom. grati animi monumentum posuit.* And under his own is, *Paulus V. P. M. mortis memor, vivens sibi posuit.* "Paul V. pope, being mindful of death, erected " this for himself in his life-time." Besides the like inscription of gratitude under that of Pius, as there is under Clement's, there are large accounts inscrib'd in marble of some of the actions of the former, as a temporal prince, with basso-relievo's representing them. I transcrib'd one of the inscriptions.

Selinum Turcarum tyrannum, multis insolentem victoriis, ingenti paratâ classe, Cyproque expugnatâ Christianis extrema militan- tem, Pius V. fœdere cum Philippo II. Hisp. rege ac Rep. Ven. inito, M. Ant. Columnam pontificiæ classi præficiens, ad Echinas insulas, hostibus 30000 cæsis, 10000 in potestatem redactis, triremibus 180 captis, 90 demersis, 15000 Christianis a servitute liberatis, precibus & armis devicit.

The substance of it is, that Pius V. in alliance with Philip the second of Spain, and the republic of Venice, having made M. Ant. Colonna admiral of his fleet, with his prayers and arms, gave a great overthrow to the Turks (who were grown insolent with their victories, having taken Cyprus, and threatening utter ruin to the Christians) at the islands Corzolari, in which engagement were 30000 of them kill'd, 10000 made prisoners, 180 gallies taken, and 90 sunk, and 15000 Christians delivered from slavery.

Another is upon his assisting Charles the Ninth of France against his rebellious subjects, and resettling him in the throne.

The statue of Sixtus V. tho' it be not of the highest taste of sculpture, is very good *, and the face must have been like him: for in the very marble-countenance one may read the character of the man; the subtlety of the fox, and the courage of the lion, and an air of pleasantry mix'd with a good deal of design. In the middle of this chapel is an altar most richly adorn'd with statues of metal gilt; and under it is kept what they say is the manger where our Saviour was laid: whence it is commonly called the Chapel of the Præsepe.

* 'Tis the work of Val- foldino Lom- bardo.

In the chapel of Paulus, the chief altar is at the further end, fronting the entrance, and is as fine as can well be imagined. It has four pillars of oriental jasper fluted with pedestals of that and agate; and ornaments, dispers'd in other parts, of several sorts of precious stones. Besides the marble statues, and basso-relievo's, the decorations of gilt metal and other curious and rich materials, there are fine paintings of Guido Reni, cavalier Arpinas, and other masters; and a Madonna, painted by S. Luke, in that curious taste of painting which has been already spoken of.

Before the back-front of this church stands a granite obelisk, which anciently stood (with another answering to it) before the entrance to the sepulchre of Augustus Cæsar; as is intimated in one of the inscriptions.—*Christi Dei in æternam viventis cunabula lætissimè colo, qui mortui sepulchro Augusti tristis serviebam.*——“ I who with sorrow served at the sepulchre of “ the dead Augustus, now most joyfully pay homage to the “ cradle of Christ God living for ever.”

There is another inscription pretty remarkable, but as it relates to a legend in the church De Arâ Cœli, without which it is scarce intelligible, I shall forbear setting it down till I come thither.

This obelisk was erected by order of Sixtus V. and from it is a prospect of the Strada Felice, (above mention'd) of above a mile long that way, strait as a line, which he likewise made, and called by his own name.

Before the other front, is placed a noble Corinthian pillar, fluted, which was taken from the temple of Peace: it was the only intire one remaining there. This pillar was erected by Paul V. and inscrib'd, *Beatissimæ Virgini, ex cujus visceribus Princeps verè Pacis genitus est.* “ To the most blessed Virgin, out “ of whose womb he that was truly Prince of Peace was born.”

Henry IV's
pillar.

A little further, going towards the church called Santa Croce in Gierusalemme, is a pillar of another kind, one that has nothing to do with peace: 'tis the pillar of Henry IV. of France. When that prince embrac'd the Roman-catholic faith, the
* Clem. VIII. pope * requir'd he should erect at Rome in memory of his conversion, a pillar, with a cross on the top, and this inscription, *in hoc signo vinces*; [under this ensign thou shalt conquer;]
alluding

alluding to the story of Constantine, who upon a vision of such a cross, with these words inscribed, turned Christian, and vanquished his enemies. Henry IV. consented, but made the pillar exactly in the form of a cannon; on the top of which he placed a small cross, and caused the inscription [*in hoc signo vinces*] to be written round the body of the pillar or cannon.

Sir P. Rycaut, in the life of Clement IX. tells us, "That the French king having allow'd this pope to demolish the pillar which was erected at Rome in the time of Alexander VII. for a memorial of the banishment of the Corsi, the pope in like manner gave licence to the French to take away and demolish the cross which was erected at Rome over against the church of S. Anthony, in the time of Clement VIII. in memorial of the conversion of Henry IV. to the Roman faith." He must mean the same that we have been speaking of, which stands in the place he describes: but there it still stands; and it seems strange to me, that Clement IX. should think the French would use the liberty he gave them to take it down; and more strange indeed that Clement VIII. should allow it to be set up, in the form we see it.

The church of Santa Croce in Gierusalemme is more remarkable for its antiquity than any extraordinary beauty. It was built, as they say, by Constantine, and consecrated by S. Sylvester in the year 319. It has a good deal of old Mosaic, and some few good paintings. The Tribuna is painted by Pinturiccio, the story of S. Helena's finding the cross at Jerusalem: in memory of which, the church takes its name. They shew a statue of her, which is very excellent from the head downwards, but that part, I believe, was made long before she was born, (for it has the appearance of the true antique,) and the head long after she was dead. Here they pretend to have several reliques relating to our Saviour's crucifixion: the dice, the sponge, and the superscription.

The church of S. Bibiana is little and ordinary enough: 'tis visited by strangers for the sake of an admirable statue of that saint in white marble by Bernini, which is esteem'd by some the chief of all his works. Below the altar, is a vase of oriental alabaster, wherein is kept the body of that saint. It was brought from the mausoleum of Augustus. Above the pillars,

pillars, on each side the church, is painted her history in fresco, by Pietro da Cortona, and Augustino Ciampelli. They shew the pillar to which she was tied, when scourg'd to death.

Whoever has a mind to read all the virtues of holy water, may read them at large in this church, in a tablet hung against the wall.

To tell the reader that the churches of the Jesuits are magnificently fine, and excessively rich, is very unnecessary; and to attempt a description of them, in a manner endless. The beauty of the altars is perfectly surprising, both for materials and workmanship. There is none strikes you more than that of S. Ignatius in the Grand Giesu, where is a statue of that saint in silver seven foot high; the ornaments of his habit are set thick with jewels. This is shewn only on great days. At other times 'tis hid by a good picture, which closes the nich it stands in. The architecture about the altar is nobly design'd, and exactly executed; the pillars on each side are fluted with lapis lazuli; the capitals and pedestals are of gilt metal, and narrow ribs of the same metal go along between the flutings. On the outsides of these, are noble historical and emblematical sculptures in white marble, [altissimo rilievo] full as big as the life*. This is esteem'd one of the finest altars in Rome. 'Tis hard indeed to say which is the finest of all, some excelling in one part, some in another.

* Done by le Grot.

S. Ignatius.

That of the Beato Gonzaga in the church of S. Ignatius at the Roman collegé is little inferior to the last mention'd. The cieling of this church is painted by Padre Pozzo, well known by his book of perspective. The colouring is lightsome and gay, but not very strong. If in his famous cupola here, he had given us a little less of the strength, and more of the lightsomeness, it would have had a better effect; not but that it is extremely fine as it is. It is indeed but the representation of a cupola upon the flat roof; it's made in that part of the church, where, if real, it ought properly to be; and from the place mark'd out on the floor, in the middle of the great nave, to view it from, one would almost imagine it were so. It is not unlikely that he might industriously make the main body of it the darker, the better to set off a *cupoletta* or lantern which seems to rise in the crown of this painted cupola, and to attain that surprising effect,

effect, that the light seems to come through it, tho' there be no real opening in it: and if he has for that purpose a little overdone it in the shades, the other excellencies of the performance make full amends. There is, I think, a print of this cupola in his book of perspective.

The little church of S. Andrea, belonging to the Noviciates S. Andrea de' Giesuiti. of the Jesuits, is as beautiful as can be imagined; 'twas built by Bernini: he seems to have taken his thought from the Pantheon, particularly in his disposition of the altars. The church is of an oval figure, wherein perhaps he might industriously vary from the other, that the imitation might not be so easily perceiv'd: but that seem'd to me the only thing one would wish otherwise in it: and the entrance is at the side of the oval, which I think is far from mending the matter. No cost has been spar'd in the adorning it. 'Tis all incrusted with the finest sorts of marble; the stucco-roof adorn'd with foliage gilt, and enliven'd with figures of angels and little cherubs, is as beautiful as can be imagin'd: a little cupola, in the middle, has a border round its bottom almost fill'd with exceeding pretty heads of cherubs; some vacant spaces are left, which seem ready to be supplied by others that are coming down along the sides of the cupola. The beauty and richness of some of the altars and tabernacles, having their whole friezes and other flat parts of the finest-colour'd lapis lazuli, adorn'd with foliages of silver gilt, between the parts whereof you see the beautiful variety of stones, are hardly to be expressed. The altar-pieces, in the little chapels that go round, are painted by very good hands, Carlo Maratti, Padre Pozzo, Guglielmo Borgognone, Giacinto Brandi, and Baciccio.

In an apartment of the convent, by this church, is a beautiful statue in marble of Beatus Stanislaus lying on a bed, perform'd by Monsieur le Grot, an excellent artist.

'Tis no wonder the churches belonging to the Jesuits should S. Maria della Vittoria. be rich; some of those, even of the begging orders, are so to a great degree. That called S. Maria della Vittoria belonging to the Carmelitani Scalzi, a bare-foot order, (whose merry emissary, Fra Stephano, well known to all the English that come to Rome, made us frequent visits) is all overlaid with marble, gilding, sculpture, and fine painting: so rich have they

taken care to make their church, out of the alms they receive; for they have no possessions, but subsist altogether upon charity, which I believe is scarce ever wanting to them: the zeal of the people in that country, excited by the artifices of the priests, is such, that many are open-handed to them, whose own families suffer for it.

There are several paintings in this church by Guido, Domenichino, Guercino, and other great masters. One whole chapel is painted by Domenichino. But what makes the noblest appearance, is the chapel of S. Teresa. The statue of that saint dying away, and the angel comforting her, in white marble, is esteem'd one of the principal works of Bernini: there is a wonderful expression in the countenance of the saint; the angel I did not so much admire. The vault of this chapel is finely painted by Baciccio, the subject is a Glory, with angels.

S. Filippo Neri.

The church of S. Filippo Neri, commonly called *la Chiesa Nuova*, the new church, is a fine structure, and has some excellent paintings; the cieling, cupola, and Tribuna, all by Pietro da Cortona. The Blessed Virgin crown'd, by the cavalier Arpinas. Two pieces by Barocci; two by Lazzaro Baldi, oval; three of Rubens; not his best manner. A Madonna by Carlo Marat, his best manner; an admirable picture, both for design and harmony of colours.

S. Nicola Tolentino.

The church of S. Nicola Tolentino is a new church too, and most exquisitely adorn'd with marble, gilding, and painting by Lazzaro Baldi, Ciro Ferri, and other eminent masters, with a noble piece of sculpture at the great altar, by Algardi.

S. Andrea della Valle.

The church of S. Andrea della Valle is a large and noble structure. The cupola, painted by the cavalier Lanfranc, considering it in all its qualities, the grandeur of the design, the freedom of the execution, with the beauty and harmony of colouring, is a surprising performance, and may, I think, at least compare with any other whatever. The story is the Assumption of the Blessed Virgin, with the apostles round the bottom; and above are angels playing on musical instruments. In the angels below it, are the four evangelists, by Domenichino, well worthy to accompany the other. The Tribune of the great altar, representing the story of S. Andrew, in several compartments, is finely painted by Carlo Cignani; and the cavalier Calabrese, disciple of Lanfranc.

In

In an apartment adjoining to this church on Wednesdays ^{Exorcism.} in the afternoon, is perform'd the ceremony of exorcism, and they never fail of persons possess'd with devils for them to cast out. Some of them might possibly be poor creatures troubled with real fits, hysteric, or such like; but others there were that, I believe, could be possess'd or not, just as they pleas'd. A sturdy beggar, that kept his station in a place we often pass'd by, was once under exorcism when we came to see the ceremony. Whether the fellow were conscious that we knew him, and that we had some check upon his devil and put him out of his play, I can't tell; but he acted his part in a very clumsy and awkward manner, manifestly affected. Some she-dæmoniacks the holy father found difficulty enough to deal with; their agitations and convulsions were very strong, and most of their fits came upon them just as they were going under the priest's hands. Violent shaking of the head, gogling of the eyes and foaming at the mouth, were the chief symptoms; these were follow'd with swelling of the breast, and sudden springs and bounces. When the holy water was sprinkled, the dæmon was most outrageous; and then a little stroaking and soothing was necessary to abate the fury. When the dæmon was tired, the poor Pythonissa lay a while as in a trance, and then all was well. As we came out, the exorcist told us that sometimes he had fetch'd iron nails out of some of them, *così lunghi sicuro* [thus long for certain] marking out the length of his finger.

I was once ask'd by one in Rome, whether we had any miracles in England? I told him no: neither had we any Dæmoniacks. And to speak the truth, I believe they have no more than we; I am afraid the same may be said of their miracles too; but the people must be amus'd every way, and if there were no Dæmoniacks, there would be no exorcisms.

The church of S. Katharina di Siena is so exactly finish'd in ^{S. Kath. di} every part with marble, gilding, and their other usual orna- ^{Siena.} ments, that it looks like a perfect cabinet. The paintings on the cieling are by Louigi Garzi.

In this church we saw a nun (a noble lady) receive her ^{Nun habited,} habit. She came into the church dress'd as rich as hands cou'd make her. Her air was perfectly powder'd with jewels, and her clothes set thick with them. She was plac'd in a chair

before the great altar, while an oration was spoken in praise of the monastick state, applauding her choice of it, and magnifying her pious resolution to abandon the vanities of the world, that she might become a spouse of Christ. When that was over, she advanc'd to the bishop, [since cardinal Conti, brother to the pope, who was elected that morning]. She came with all the appearance of complacency and satisfaction that it was possible for her to put on; yet we cou'd not but fancy her smiles a little forc'd. Some ladies, her relations, then began to rifle her of all her finery, and disengag'd with some difficulty the jewels from her plaited locks; off went her rich brocades, and stript she was of all to her boddice. Then the bishop cut off a lock of her hair, which was put with the jewels into a large silver basin. Then they went to dressing her, which was much sooner perform'd than the undressing. A little cap of white crape, and a plain garment of the same, were soon put on; a crown of thorns was set on her head, a lilly, the ensign of the * order she was enter'd into, put into one hand, and a crucifix into the other. Thus she went (poor lady) attended with tapers and anthems, in the bloom of youth, into close durance, there to spend her days, and grow old, within stone walls and iron grates. She was a handsome fresh-colour'd young lady, and seem'd of a constitution that nature had meant for another way of life.

* S. Dominic.

How far this lady might be consenting to so great a change of life, she best knows; for a consent is necessary: but, with respect to some, I have been well assur'd, that 'tis such a consent, as people at sea give that their goods may be thrown overboard in a storm; and a perfect storm it is that these poor creatures undergo, when fair means and fine florid stories won't do: 'tis represented to them such a scandal and shame to refuse, they are so teas'd and perplex'd, not only by their own relations, but by the priests and abbeßes, and others of the religious, that they are at last reduced to the condition of the lady, who was so closely pursu'd by her lover, that at last she said she must marry him to be rid of him.

I was told by a grave person in Rome, one of their own religion, and in orders too, that as he was once talking at the grate with a nun of his acquaintance, another of them,

who was detain'd there contrary to her inclinations, came, in a perfectly frantick manner, into the *parlatorio* *, tearing her hair, and making hideous complaints, and crying, *Pregate Dio per mi' son' desperata*. " Pray to God for me, I am in " despair." 'Tis certainly a most grievous hardship upon these poor creatures, (whether menaced or decoy'd into profession, at an age they cannot judge what they are doing) to keep them there afterwards contrary to their inclination, and perhaps the violent impulses of a constitution, which may become more rebellious through the notion of a perpetual restraint.

* An outer
commu-
nity-
room, from
whence our
parlour.

I saw a young creature take the habit at Milan, whose elder sister had been a probationer in the same convent; and when the time came for her profession, truly she would not be profess'd: all the means her relations or the priests could use, were in vain; then they removed her from that convent to the female Capuchins, to try whether the severity of that order would reconcile her to the other, which was more easy: but 'twas all one to her, they were all nuns, and a nun she would not be; and bravely stood it out to the last. When they found they could do no good with her, they fairly dismissed her; and soon after she got a good husband. She was there to attend the ceremony of her sister's admission into the convent; dress'd out in her wedding-clothes, and richly bedeck'd with jewels; and seem'd very well satisfy'd to find herself on the right side of the grate.

The door of the convent was flung open upon this occasion; whither the fair prisoners came by turns to see the company, and talk with their friends at the entrance. There was a handsome entertainment of chocolate and fresco liquors, and very free conversation. They bade me be sure when I return'd into England, to persuade some of my relations or acquaintance to come and be amongst them. The poor girls seem'd overjoy'd at a little converse with strangers; divested now of all artificial reserve, which is of no use in a cloister.

In the church of S. Agostino is a fine picture of Raphael, representing the prophet Isaiah, and two angels. It is painted in a grand stile, and, as we were told, in emulation of Mich. Angelo, after he had drawn the large head in the Piccolo Farnese, in Raphael's absence; which I shall take notice of, when I come

S. Agostino.

I come to speak of that place. There are several other very good paintings and sculptures. The church itself is of the plainer sort.

S. Onuphrio. We went sometimes to visit the hermits of S. Onuphrio, from whose convent is a fine prospect of the city; as there is too of Frascati, Mount Algido, and other parts of the country. From hence we had the entertaining sight of the Girandola, and other fire-works on the castle of S. Angelo, upon occasion of the pope's accession.

They say that this S. Onuphrio was son to a Persian king, was expos'd in a forest, and suckled by a deer; and that every year, on the twelfth of June, the deer of the neighbourhood come and pay homage to his shrine. In their church is a statue of the saint with his hair and beard reaching as low as his knees *. There is likewise Tasso's monument, with a good ritratto of him.

* I have seen
our British
Druids repre-
sented much
after the same
manner.

In the garden of these hermits we saw great numbers of the *lucertole*, or shining flies, frisking about, and dancing by their own light. Some have wrongly asserted that these creatures shine only while they fly; as if their light proceeded entirely from their motion: 'tis no such thing: I once saw a little boy that had patch'd his face with them; he came into the coffee-house, and there they shone as they stuck on his face, notwithstanding the light of the candles. I afterwards crush'd one of them, and the separated parts all shone.

Madonna del
Portico.

In the Madonna del Portico, called likewise the Madonna in Campitelli, a pretty church, built by Bernini, is a chapel of the family Altieri, a great family in Rome, where are monuments of a husband and wife opposite to each other; the only inscription on hers is *Umbra* [shadow], on his *Nihil* [nothing]. Busts are on their respective monuments.

At a considerable height above the great altar is a cross of oriental alabaster, fix'd in the wall by way of window; for it transmits the light, and that in a glorious manner; this cross was cut out of part of an old pillar that was taken from Livia's portico. Where this church stands they say there was formerly a temple of Apollo, and that it was built with part of the materials.

The chapel of the Monte di Pietà is all incrusted with marble, and has some fine modern sculptures. A dead Christ in mezo rilievo, by Domenico Gallo. Tobias signing a writing for the payment of money, by Monf. le Grot*. Joseph giving corn to his brethren.

Monte di Pietà.

* The original model of this in terra cotta (and a very fine one) is now in England.

There are niches for four statues, which they were at work upon when we were there; *Fides, Spes, Charitas, Eleemosyna*: [Faith, Hope, Charity, Alms]: the painted models were then in the niches. Charity was express'd by a woman accompanied with some boys, whom she was embracing; Alms, by a woman giving something to boys, that accompanied her. The former has the emblem of a flaming heart.

The ornaments of this chapel are suited with an allusion to the business of the place, to which the chapel belongs, which is a great bank for money; and in which there is an office for the lending of money out upon pledges, and particularly small sums to poor people: if the sum exceed not fifty crowns, they may have it without interest for twenty months; if it do exceed that, it is liable to interest, of only 2 per cent. And there is a way whereby people avoid this too, by taking out the money they want in several sums of fifty crowns upon different pledges, and perhaps at a little distance of time between the one and the other: the pledge is to be the value of one-third more than the sum borrowed.

The church of S. Pudens and Pudentiana was once (as they say) the palace of the former, a senator of Rome, converted to the faith by S. Peter, who also lodged with him; and there is in the church an inscription to that purpose: *Hæc ædes primum hospitium S. Petri*. "This edifice was S. Peter's first lodging."

S. Pudens, &c.

In the fine chapel of duke Gaetano in this church, are some beautiful pillars of *giallo antico*, taken from Dioclesian's baths; and of *granitella orientale*, called also *pediculosa*, from little specks in it, which they fancy to have some resemblance to lice.

Here are fine Mosaics in compartments, from designs of Zuccharo, the story of S. Pudentiana, and her sister Praxedes, gathering up the blood of the martyrs. And other stories. There is a well in the church, in which, they say, are

are the bones of 3000 martyrs ; which probably gave occasion to an inscription in this church, which promises to such as pay their devotions here, an indulgence for 3000 years, and a remission of a third part of their sins.

S. Pietro in
Vincoli.

The church of S. Pietro in Vincoli, is now near the ruins of the baths of Titus, and is said to have been once a part of them. The most remarkable thing in this church is the noble monument of Julius II. the design of Mich. Angelo, with the majestick statue of Moses in the middle of it, more than twice as big as the life ; (which is pretty well known by the prints :) perform'd by that great sculptor's own hand, and esteem'd equal to the generality of the antique. — The figures on each side the Moses, and fine grotesque bassè relieves on the pedestals, are said to be by Mich. Angelo himself too. One of those figures is intended to represent the contemplative, the other the active life ; tho' both shew contemplation enough. The one looks downwards, the other looks upwards, both in a thoughtful manner. The latter, as I remember, they call'd the Active ; tho' I think I should not have done so. These two figures are said by others to have been only design'd by Mich. Angelo, and cut by Rafaele da Monte Lupo. A full account of this monument is to be seen in Condivi's life of Mich. Angelo.

They keep in this church the chain wherewith, they tell you, S. Peter was bound ; it is expos'd and kiss'd with great devotion by the people on the feast day of S. Peter, in Vincoli, which is the first of August, N. S.

S. Martino.

The church of S. Martino a i Monti is part of the baths of Trajan. Under it are some pieces of the old Mosaic floor, and other remains of the ancient building. The pillars of the church are antique, taken from the baths ; the capitals seem modern ; the order is Corinthian. In this church they say the Christians had the first free exercise of their religion in Rome. Here are some fine landshakes in fresco of Gaspar Pouffin.

Dell' Anima.

In the sacristy of the church call'd Dell' Anima is a fine picture, an altar-piece, by Giulio Romano, wherein S. John presents S. Rocco to the B. Virgin and Christ ; S. Mark is below with the lion ; angels above : architecture and small figures in

in the back ground. 'Tis all highly finish'd, but somewhat hard; the hair is all done with the point of the pencil; the flesh is high colour'd, a little bricky; the shadows are grown blackish. The lion having been damag'd, was restor'd by Carlo Marat. The cieling of the sacristy is painted by Romanelli, the story of the Assumption in the manner of Guido.

In the church are two monuments by Fiamingo; in one of them the countenances and bodies of the angels are most admirable.

A priest belonging to this church is esteem'd to make the best optick glasses in Rome.

We were inquiring for him one time in the sacristy, to speak to him upon the affair of glasses, and were told that he was going to celebrate mass, but that he was a *buon huomo* [a good man] and wou'd soon dispatch it, so that we shou'd not need to wait long; and he answer'd the character they gave him. I think 'tis said of cardinal Woolsey, that his expeditious dispatch of masses, was his first recommendation to king Henry the VIIIth's favour.

The church of S. Martina in the Campo Vaccino, belonging S. Martina, to the painters, was built by Pietro da Cortona. There is a picture of Raphael, representing S. Luke painting the Blessed Virgin, and himself standing behind S. Luke's back. Whoever sees the Madonna's they ascribe to S. Luke, will believe he had more need [as a painter] to have stood behind Raphael's back. There is a grotta, under the church, of very good architecture; fine antique pillars, and incrustations of marble in the pannels. There is a basso rilievo in *terra cotta*, of Algardi, a Dead Christ, &c. and other figures of martyrs, by the same hand. The tomb of S. Martina is very fine, of *giallo orientale*.

In the academy of S. Luke, adjoining, are collections of casts Academy of S. Luke. from Trajan's pillars; basso rilievo's in *terra cotta*, and models or designs, in painting and drawing, of such as are to be admitted members of the academy, or contend for the prizes, which are only honorary, being medals, not worth above half a guinea apiece; they are given by the pope; the motto is, *Virtus ipsa sibi premium*. "Virtue is itself its own reward." There were two performances, for admittance, particularly pretty in their kind: one was a limning, done by Rosa Alba;

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it is a girl with a pigeon. The different tincts of white, in the pigeon, in the linen, and in the other white drapery, were very judiciously observ'd, and the whole finely executed. The other was a small model in white wax, basso rilievo; it was done by Ermenigildus Hamerani, that cuts the dies for the Pope's medals: it represents S. Luke shewing a picture of the B. Virgin, supported by angels.

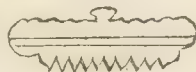
There are likewise in the French academy founded at Rome by Louis XIV. collections of casts in gesso from the pillars, and several of the best statues in gesso, for the young people to design after, which they may do better there (by reason of the more commodious situation, and better lights) than from the original statues themselves.

S. Agnes.

The reader will pardon my non-observance of the order of topography, as to the places I speak of:—I take them as they were shewn me, and as I find them in my journal:—so, from the church last-mentioned, I proceed to that of S. Agnes, without the Porta Pia.—I there transcrib'd an inscription on a tomb-stone, for the oddness of the Latin and writing.

DEPOSITA SVSANNA IN PACE
DIE X-II KALENDAS NOBENDRES
CONSVLATV ANICI BASSI ET FLI
FYLIPI VVCC QVAE BIXIT
ANNIS PL M XXV FECIT CUM
MARITO ANNVS P M SEPTE
EXVPERANTIVS MARITVS SE VIVO
VXORI DVLCISSIME SIBI ET POSTE.
RISQVE SVIS HOC TVMVLVM FECIT.

At the botttom, there
is this figure.



AP^o

You go down about forty-eight marble steps to this church; it is very old, and as to the bulk of the structure not at all fine, but it has four porphyry pillars supporting the tabernacle over the great altar, which are the finest that can be seen. There are

are several other antique pillars in the church, of several sorts, two of them are white marble fluted, exactly wrought and very curious. There are two candlesticks antique, of marble, fine foliage, figures, and other ornaments. As I remember they were about 4 or 5 foot high.

In a little chapel belonging to this church is a most admirable bust in white marble, of our Saviour, done by Michael Angelo. I was surpris'd to see so much delicacy, mildness and sweetness proceed from his rapid chisel. The lower part of the face put me in mind of the frequent representations I had seen of Marcus Aurelius;—and who knows whether the sculptor might not designedly take a hint from the representation of a person who had in his character what the artist had a mind to express, and has expressed, in this countenance.

Hard by is a rotunda, call'd by the common people, and by most antiquaries, the Temple of Bacchus, and I think indeed it carries the marks of having been done at a time of good architecture, especially in the make and position of a double circle of Corinthian pillars which support the cupola. But, Ficaroni would allow it to be no other than the mausoleum of Constantia, daughter of Constantine; and that those who call it the temple of Bacchus are induced thereto only by the Mosaic ornaments of vintages, which are seen on the roof. Among the rest, is a cart driven along, full of grapes; the wheels of the cart are solid, without spokes, like a mill-stone. The same sort is to be seen on the Antonine pillar, and in several old basso relievo's. In some parts where the Mosaic is destroyed, the plaster is painted, in imitation thereof. On one side is a huge Sarcophagus of porphyry, in which the body of Constantia, they say, was deposited. It is hewn out of one solid piece; the length 8 foot; the breadth 5 foot and half, and the height 4 foot 2 inches. The cover, about 2 foot thick, is of one solid piece likewise. This Sarcophagus is adorn'd with grapes too, and boys in basso relievo, (a most difficult and laborious work in so hard a stone) but of no very elegant taste. There are prints of it extant.

The church of S. Lorenzo, without the walls, is very old; S. Lorenzo said to have been built in Constantine's time. The pillars of it were taken from a temple of Mars, and other places, for they

are of several sorts. The pillars in the nave are Ionic, granite, large and fine. In the upper part, beyond the great altar, which is after the Greek fashion *isolata*, [i. e. detach'd from any wall] are Corinthian pillars of a white marble, which they call *pavonata*, from some spots in it like those in peacocks feathers: the capitals of these are admirably wrought.

A fine Sarcophagus.

There is in this church an old Sarcophagus with some fine bas-relievo's representing the ceremonies of an ancient wedding. It is not in that circumstance of time as the Aldobrandine, which I shall speak of hereafter. In this they are joining hands, with Juno Pronuba between them, who lays her hands on their shoulders as putting them together. This is engrav'd by Bartoli, and is to be seen in the *Admiranda*, page 58; to which I refer the reader for the front-part. There are bas-relievo's too at each end, which he has not engrav'd. At one end are three *ministræ* [attendants;] one has somewhat in her hand, which signior Ficaroni called a *Patera* [a sort of dish used in sacrifices,] it is of a larger proportion than those are usually represented; the other two have caskets or boxes, which seem as for unguents. At the other end is the *Porca Fœcunditatis* *, and one with a knife in hand to kill it. Behind these are two other figures, one with a garland, and the other with a basket of flowers and fruits. On the front of the *coperchio*, or cover, (the other part is gone) is a representation of the birth and death of man. The birth represented by a chariot and horses mounting, as if going up a hill; death, by their going down: and the horses knees bent, as falling †. In the middle stands Jupiter, on his right hand Juno, on his left Proserpina; according to signior Ficaroni, for their *insignia* or symbols are damaged, but seem to be a peacock and Cerberus: beyond these are, Castor standing, with his horse, on one side, and Pollux with his on the other. I have been the more particular in the description of this Sarcophagus, it being esteem'd one of the most curious for this sort of antiquity. There is in this church another Sarcophagus, of Greek marble, all adorn'd with grapes, young Bacchus's, birds, &c.

* A sow, betokening fruitfulness.

† In Constantine's arch the east and west are expressed by a like representation; probably as the one is the place of the sun's rising, and the other of his setting.

The





G. Vandyck del. Scult.

Baso Reliev on a Sarcophagus, at Pisa.

The ancients seemed to affect a good deal of festivity in the decoration of their funeral monuments, as if they would make death appear as little like death as might be. This is to be seen in the *epula funebria* [funeral banquets] which are represented on some; and hunting-matches, and Bacchanals, which are both of them frequent ornaments. In one at Pisa, there is a Triton carrying off a naked nymph; and a naked man and woman embracing one another, of which I have given the design. At Bolsena is one very remarkable, which will be spoke of when we come to that place. And, as if they thought the dead themselves could partake of the materials of luxury and jollity offered at their sepulchres, they us'd to pour wine upon them, bestrew them with choice meats and flowers, and anoint them with sweet ointments; which custom is alluded to by Anacreon,

Τι σε δεῖ λῖπον μυρίζειν

Τι δὲ γῆ χέειν μάταια.

And somewhat more fully by Mr. Cowley in his paraphrastical translation,

Why do we precious ointment show'r?
Nobler wines, why do we pour?
Beauteous flow'rs, why do we spread
Upon the monuments o'th' dead?

The same gaiety of fancy shew'd itself in the nurse at Corinth, who brought her dead child's basket of play-things after the burial, and left them on the grave, cover'd with a tile, to keep the wet from them. How this accidentally gave a hint to the invention of the Corinthian capital, is well known to all professors and lovers of architecture.

In the church of S. Bartholomew all' Isola Teverina [on a Church of S. little island within the Tiber] they keep what they call the body^{Bartholomew.} of that saint, under the great altar, in a very fine old bathing-vase of porphyry. Four noble pillars of the same stone grace the great altar, and the other pillars in the church are likewise antique, taken from the famous temple of Æsculapius, which stood in this place. In other respects this church is not of the finer sort.

Livy

ROME. TIBERINE ISLAND.

Livy says this island owed its original to the corn of Tarquinius Superbus, which, upon his expulsion, was cut down by the people, and thrown into the Tiber, on the banks whereof it grew, when the water was very low, and sticking at the shallows, the mud of the river settled upon it; and by degrees, with the filth, carried down by the water, resting upon it, it became an island: but he says he believes that additions were afterwards made to it by art, to raise it to that height, and bring it to that solidity, as to be fit to support temples and porticoes. It was afterwards built all round with stone in the form of a great boat, and the two bridges Cestius and Fabricius, which lead to it on each side, are so situated, as if they were a pair of oars belonging to it. These bridges remain, and part of the old boat. The statue of Æsculapius, which was in his temple here, is now in the Villa Farnese, in the Palatine Mount. An inscription now remains, where his temple stood.

AISCVLAPIO
AVGVSTO SACRVM
PROBVS . M . FICTORI . FAVSTI
MINISTER . ITERVM . ANNI . XXXI .

Just by, is another inscription, as follows :

SEMONI
SANCO
DEO FIDIO
SACRVM
SEX . POMPEIVS S P . F .
COL . MVSSIANVS
DECVR
BIDENTALIS
DONVM DEDIT .

This is said to be the inscription Justin Martyr complains of, mistaking SEMONI for SIMONI, and applying that to Simon Magus, and therefore blaming the Romans for honouring as a God such a magical impostor as he was. It is agreed by the antiquaries that this was an old inscription to one of the *Dii Indigetes* of the Sabines, those being called *semones*, a sort of middle deities, between the celestial gods and mortal men.

—*Deos, quos neque cælo dignos ascriberent ob meriti paupertatem,*

pertatem, neque terrenos eos deputarent pro gratiæ veneratione. And the particular one, to whom this inscription is address'd, is suppos'd to have been Hercules, who was sometimes called *Sancus*, q. d. *Sanctus*, an epithet often given him by the poets, and *Deus Fidius*, as presiding over the religion of oaths, ——— *quibus maxima fides debita.* But the question further disputed, is, Whether this be the very inscription Justin Martyr alludes to or no. Daillé in his book *De Usu Patrum*, who seems to be the first objector to Justin upon this head, represents it as the same; and charges the father with a false reading. Ficaroni shew'd it to us for the same; Nardinus, Borrichius, and others who have written of the antiquities of Rome, seem to take it for granted that 'tis the same. Valesius too and Dr. Grabe conclude that Justin was imposed upon in the inscription. Others are of opinion, that he could not be imposed upon or mistaken in a thing he represents as so notorious. That the inscriptions *Semoni Sanco* were frequent, but that this, which Justin complains of, is represented as the only one of the sort. That the statue of Simon Magus [for he speaks of a statue as well as of an inscription] was erected by publick authority, whereas this *Semoni Sanco* was of private donation, *sc.* of Sex. Pompeius. That Simon Magus (according to Irenæus) was represented in the statue as a Jupiter; Semo Sancus always as Hercules. That the statue of Simon Magus (according to Theodoret) was of brass, but that the statue which this inscription did belong to, must have been of stone. All the reason indeed given for that is, because the basis, whereon the inscription is made, is of stone. From whence they conclude, that the statue itself, tho' not now found, was of stone too. But that argument is not at all conclusive; for, the bases are generally of stone, even where the statue is of * brass. It does not certainly appear to me, whether this was an inscription upon the pedestal of a statue or not. It is upon a stone which is now part of a wall, and appears flat and plain, like the rest of the stones of the same wall,

* *Vide Defens. S. Augustini adversus Jean. Pheron.* [*sc.* Mr. Le Clerc] said to be writ by Dr. Jenkin, late master of S. Joh. Cantab. Reeves's Notes on the Apology of Justin Martyr. And Richardson's *Prælectiones Ecclesiasticæ.* Among these, I believe, is to be found the sum of what has been urged on this side the question. What Mons. Tillemont says of the matter is much to the same purpose, with what is advanc'd in the books here cited.

and ranging with them. Just by the other end of this island they shew the foundations of the temple of Jupiter Lycaonius. The place where they are, was formerly part of the larger island, but is now a little island by itself. Here was likewise once in this island a temple of Faunus, but its remains are now under water.

S. Chryfogenus.

In the church of S. Chryfogenus, of the Carmelites, lies an English cardinal * buried in the beginning of the thirteenth century. They have here two most noble pillars of porphyry, and one thing very particular, an image of S. Maria de Carmine drefs'd out in a perfect modern hoop-petticoat, with a world of other ornaments, which they had hung upon the statue against one of her holidays. She was mightily set out with candles, and had great adoration paid to her. They shewed us a large machine to carry the image, with its appurtenances, in procession.

S. Cæcilia.

The church of S. Cæcilia, according to the account there given, is that which was once her house. At the entrance,

* I could not find any family name of these cardinals.

there is buried another English cardinal *, with some special poetry about his monument ; as follows.

*Artibus iste pater famosus in omnibus Adam
Theologus summus, cardiquenalis erat.
Anglia quæ patriam, &c.*

The (*que*) so ingeniously put in the middle of *cardinalis*, I have endeavour'd to match in the translation.

Fam'd father Adam, learn'd to a high degree,
A top divine, cardandinal was he :
England his country — — —

Under the great altar is a fine statue in marble of S. Cæcilia lying dead, done by Stephano Maderno, in the same position her body was found (they are sure it was her's) in the catacombs of S. Sebastian ; from whence it was brought hither. The tabernacle of the altar is supported by four most beautiful pillars of *Nero e Bianco de i Antichi*, the black and white of the ancients, which I before gave some account of, in speaking of the
the

the church of S. Maria Maggiore. That part in which the great altar stands, is separated by a semicircular balustrade from the rest of the church, and curiously pav'd with several sorts of marble, oriental and others. A hundred lamps, as so many vestal fires, are continually burning before the body of the Virgin Martyr. They shewed us the place where she was martyr'd, which was then her bagnio. Her martyrdom, and other parts of her story, are there painted by Guido in his first manner. They began with an endeavour to strangle her, but that would not take effect: then they cut off her head, and after three days she died, but not till she first had seen her house consecrated by S. Urban, then pope, into a church.

In the church of S. Francesco della Ripa is an altar-piece S. Francesco della Ripa. painted by Hanibal Caracci, a dead Christ, the Blessed Virgin, S. Magdalen and S. Francis, and two little angels attending. There is a most beautiful sorrow in the B. Virgin, and S. Magdalen.—The two little angels are shewing the wounds, one in the hand, the other in the foot of the Christ. There is a most admirable expression of sedate sorrow in one; and the other is crying outright; the tears which trickle down his cheeks are in perfect motion, and you plainly read the passion in every feature. Here is a very good figure in marble of S. Ludovico dying; by Bernini. They shew S. Francis's chamber above; it is now a repository for relicks. There is a pretty contrivance of a friar of that convent to turn at once all the cases of relicks to shew them; so as that you may see first one side of them, then the other.

The church of S. Sabina, on Mount Aventine, was once a S. Sabina. temple of Diana, built by Servius Tullius. We saw there twenty-two antique pillars, Corinthian, fluted, and were told that two more are conceal'd by some wall that has been built up there. They shew a very large piece of touch-stone, which the devil (they say) threw at S. Dominic one night as he was praying in this church: it fell upon the pavement, and broke one of the stones, which is now fixed up in a wall of the church. There is an odd sort of a picture of that saint in a *deliquium*, and the B. Virgin milking her breast upon him to recover him. In one part of it is a dog with a lighted torch in his mouth; a representation which is often repeated,

particularly in the churches of the Dominicans, and (as I have somewhere read) is an emblem of the inquisition, or has some allusion to it : and this is the more probable, because the inquisition is wholly in the hands of the Dominicans. There is a fine chapel in this church, the altar-piece painted by Morandi ; and another above, where S. Dominic and two other saints us'd to watch whole nights in divine conversations : *In divinis colloquiis vigiles pernoctârunt*, as says the inscription. These two chapels are both incrusted with marble. There is another, which was the chamber of Pius V. now a chapel, with most curious fret-work on the cieling, and paintings by Domenico Muratore. They shew still some old basso-relievo's which did belong to the ancient temple, representing the taking of crocodiles.

S. Maria in
Aventino.

In the church of S. Maria in Aventino is a Sarcophagus ; Minerva and the deceased in the middle ; on each hand the nine muses ; at one end Homer, at the other Pythagoras, at least Signior Ficaroni will suppose the latter to be him, because there is extant a Greek medal, wherein Pythagoras is in the same attitude, pointing to a sphere ; and he will likewise suppose what is here pointed at to have been a sphere—part is now broke off ; but that which remains seem'd to me to shew quite a different shape. Ficaroni, who loves to carp at Fa. Montfaucon, falls foul on him for saying in his *Diarium Italicum*, that there are Christian figures among these.

S. Vincenzo
and Anastasio.

In the church of S. Vincenzo and Anastasio, without the walls, are the twelve apostles painted in fresco after the designs of Raphael, and executed, as say some virtuosi, by his hand ; but that did not at all appear to me. If they are of his hand, it seem'd to me to differ much from what we see of his in other places. There is a picture of S. Anastasius, said to be nine hundred years old, which frights away devils, and cures diseases, as in the inscription, *Imago S. Anastasi monachi & martyris, cujus aspectu fugari demones* ['tis enough, indeed, to fright the devil] *morbosque curari, acta secundi concilii Niceni testantur*—As this is expressed, it is not clear whether the miracle is ascribed to the saint or to the picture ; I should apply it to the saint, but the people there apply it to the picture ; perhaps it may be equally true of either.

Here

Here they have the head of Zeno, captain of ten thousand two hundred and three martyrs, who were all buried in a church just by; 'tis that of S. Maria de Scalâ Cœli. It takes that name S. Maria de Scalâ Cœli from a vision of S. Bernard, who, as he was here celebrating mass for the dead, fell into an extasy, and saw a ladder [like Jacob's] by which the angels convey'd, from purgatory to paradise, the souls of the above-mention'd martyrs. And this very story is the subject of the altar-piece.

I should not trouble the reader, or indeed myself, with such stories as these, but that I think they shew a good deal of the genius and temper of the people, one part of whom is so ready to impose, and the other to receive them.

There is a fine Tribuna, wrought in Mosaic, after the design of cavalier Arpinas: it represents Clement VIII. cardinal Aldobrandini, S. Zeno, and others; the B. Virgin above.

Under this church is an opening to the catacombs: the passage goes under-ground, first to S. Paul's, and thence to the catacombs of S. Sebastian, not less than five miles, as they say. Just by, is the place where they tell you S. Paul was martyr'd, and there they have built a pretty little church, dedicated to him. Within it are three fountains, which according to them were miraculously made, by so many several leaps the head took, after it was cut off. The water of these fountains cures all diseases. One would wonder what occasion they have there for doctors. These three fountains are adorn'd with six pillars of Numidian marble, with other handsome architecture of the same; and a bust of S. Paul at each. Two pillars of black porphyry, and two of red, adorn one of the altars, which is there; and four of *alabastro fiorito*, the other. Here is a fine picture of Guido, the martyrdom of S. Peter.

The Basilica of S. Paul is a very large old church: in which S. Paul Basilica. are eighty marble pillars, antique, taken from the Moles Adri-
ana, Corinthian, forty of them fluted; there are ten other antique pillars, two of them taken from the Temple of Mars, fifteen foot round, Ionic. The tabernacle is supported by four pillars of porphyry. The Tribuna is very large, and wrought with old Mosaic. There is an ancient pillar of white marble, not erected, with sculptures of the Crucifixion, Pilate washing his hands, &c. Picaroni here again falls foul on Montroucon for

saying it is uncertain whether this sculpture represents some sacred or profane rites.

S. Maria de
Ara Cœli.

The church of S. Maria de Arâ Cœli is just by the Capitol, and was once the temple of Jupiter Feretrius. The ancient pillars are there still. The ascent to it is by 124 marble steps. The occasion of the name, the church now goes by, is from an altar, said to be built in it while it was an heathen temple, by Augustus Cæsar, to the honour of Christ and the B. Virgin. They pretend now to shew the very altar, and just by is an inscription which gives us the whole history of this extraordinary matter, taken, as appears, from one of the legends; which is such a topping stroke of veracity and eloquence, I could not forbear transcribing it.

Hæc est illa venarab. ara cœli, de quâ in legendâ nativ. Dⁿⁱ habentur hæc verba.

Octav. imp. univ. orbe Romanorum dominationi subjugato, & victo, senatui placuit ut cum pro Deo colere vellent. Prudens imp. se mortalem cognoscens divinitatis nomen noluit sibi usurpare, ad solius tamen senatûs instantiam sibyllam prophetissam advocat, scire volens per ejus oracula si in mundo major ipso unq. nasceretur. Cum igitur in die nat. Dⁿⁱ sibylla in loco isto, quæ tunc camera imp. esset oraret, in meridie circ. aureus apparuit circa solem, & in medio circuli Virgo pulcherrima puerum suum habens in brachiis. Tunc sibylla hæc imperatori ostendit, qui tam insolitam visionem admirans, audivit vocem dicentem sibi, HÆC EST ARA COELI. Statimque hanc aram construxit, ac Christo & matri ejus thura obtulit.

“ This is that venerable altar of heaven, concerning which, the legend of the nativity of our Lord has these words.

“ When Octavius was emperor, the whole world being vanquished, and made subject to the dominion of the Romans, the senate resolved that they would worship him as a god. The prudent emperor, knowing he was mortal, would not usurp to himself the name of a deity; nevertheless, at the instance of the senate only, he sends for the sibyl the prophetess, desiring to be informed by her oracles, whether there ever would in the world be born one greater than himself; when therefore, on the day of our Lord’s nativity, the sibyl was praying in this place, which was then the

“ emperor’s

“ emperor’s chamber, at mid-day there appeared a golden
 “ circle about the sun, and in the midst of the circle, a most
 “ beautiful virgin having her son in her arms. Then the
 “ sibyl shew’d these things to the emperor, who wondering at
 “ so unusual a vision, heard a voice saying unto him, THIS
 “ IS THE ALTAR OF HEAVEN. And immediately he
 “ built this altar, and offer’d incense to Christ and his mo-
 “ ther.”

In some other accounts of this story, (which in the main do agree with this) instead of [*hæc est ara cæli*] the words are [*hic puer major te est, & idè ipsum adora*]. “This child is greater than thou art, and therefore adore him;” which is more consonant with what goes before.

Tho’ there appear no footsteps of any such transaction as this, for many ages after the time it is supposed to have happened; yet there have not been wanting attempts to prove it, from some very modern testimonies. If any one has the curiosity to be further informed concerning it, he may consult *Richardson’s Prælect. Eccles. Præl. xi.*

When, above, I spoke of the granite obelisk erected before the church of S. Maria Maggiore, and the inscriptions upon it, I said I would defer setting down one of them till I should come to this place [*Ara Cæli*]. The inscription upon the obelisk is this.

Christum Dominum, quem Augustus de virgine nasciturum vivens adoravit, seque deinceps Dominum dici vetuit, adoro.

“ I adore Christ the Lord, whom, at the time he was to be
 “ born of a virgin, Augustus, then living, did adore, and for-
 “ bad himself from thenceforth to be called lord.”

This inscription to me seems plainly grounded on the legend just now recited, tho’ I know not well how to reconcile the word *nasciturum* in it, (which imports our Saviour not to be born when Augustus adored him) to his appearing to Augustus in the Blessed Virgin’s arms, before the offering of incense mention’d in the legend: but, as neither of the inscriptions shew any great skill in Latin, I have ventur’d to translate *nasciturum* so as to make it suit with this legend, which I presume is the authority upon which it is founded.

They

They still keep in this church [Ara Cœli,] and formerly us'd to expose for devotion at one of the altars, a stone, having the impresson of the feet of the Angel which stood upon it on the top of the Moles Adriana, thence called Castello di S. Angelo, while S. Gregory pass'd by in procession. Alexander VII. [Chigi] forbad the further exposing it, but they still keep it in a repository; and a man of learning there present did fairly own to us it was no other than a *Votum Veneri* [a vow to Venus.] What pretty objects of adoration! Certainly a more effectual antidote against popery can hardly be, than to see the absurd impositions, and ridiculous pieces of trumpery, the priests make use of at Rome to delude the credulous people, who swallow every thing, tho' never so gross.

S. Sylvester.

In the church of S. Sylvester [Monte Cavallo] are some good paintings, particularly the four round ones by Domenichin, known by the prints engrav'd after them by Giacomo Freij. The Descent of the Holy Ghost, by Palma; and, the Wisdom of Solomon; a design of Rubens. There are two fine figures in stucco, S. John and S. Mary Magdalen; very good countenances. That of S. John is excellent; by Algardi.

S. Agnes.

The church of S. Agnes in Piazza Navona, by the appearance of the front without, one would imagine were much larger than it is, within. At first view, its outside, methinks, has something of a general resemblance to S. Paul's London, with a cupola in the middle, and two side-turrets; the structure is modern; within, it is only a *rotonda*: all or most of the body is cover'd by the cupola; the side-parts are sacristies, or some other appendixes. The cupola is painted by Ciro Ferri, but is not the best of his performances, and moreover it has been damaged. The angels under it are good, painted by Baciccio.

On the walls below is some good sculpture, alto relievo, in compartments.

There is a sacristy painted by Ciro Ferri too.

S. Maria del
Popolo.

The church of S. Maria del Popolo has some very good paintings; there is one chapel [that Dell' Assunzione] painted, cieling and altar-piece by Han. Caracci; the sides by Caravaggio.

On the right hand, as you come in, are two fine chapels; the first [call'd that of the *Præsepe*] painted by Pinturiccio.

The

The next is that of cardinal Cibo, adorn'd by the cavalier Fontana with marble all round, except where the paintings are. The altar-piece is by Carlo Marat, the B. Virgin above, and saints underneath. Two side pieces are by Daniel Turinese, the martyrdoms of S. Lawrence and S. Katharine. The cieling by Louigi Garzi, angels and a glory. The whole makes a noble appearance.

The chapel Chigi, opposite to this, is famous for the Mosaic and sculpture, done after designs of Raphael. The Mosaics are the celestial signs, on the cieling of the chapel. The statues are, Jonah and the whale at one angle, and at the opposite, Elias, whose drapery is particularly fine: both these figures are very masterly executed by Lorenzetto Bolognese. At the other angles are two of cavalier Bernini. The altar-piece is of Sebastian Piombo, the Adoration of the Shepherds.

They say the tomb of Nero was once in the place where the great altar now stands, and that the devils us'd to haunt a nut-tree that grew upon it, till they were driven away by S. Paschal, who built an altar to S. Mary in the place; and they have now an inscription behind the great altar, thus:

Altare, a Paschali II. divino afflatu, ritu solemniori hoc loco erectum, quo demones proceræ nuci arbori insidentes, transeuntem hinc populum dirè infestantes, confestim expulit, Urbani VIII. P. M. auctoritate excelsiorem in locum quem conspicis translatum fuit. A. D. 1627. die 6 Martii.

“ The altar, erected by Paschal II. by divine inspiration, and with solemn rites, in this place, where he drove away, with precipitation, devils that sate perching upon a tall nut-tree, in a dreadful manner from thence infesting the people that pass'd by, was, by the authority of Urban VIII. great pontiff, translated into the more elevated place where you now behold it. Anno Dom. 1627. the 6th of March.”

Here are two fine monuments by Sansovin, the foliage and other ornaments excellent.

Just by the door, at the entrance into the church, is a death in marble, the head and arms, and drapery, admirably cut, with a motto, which, as I remember, is— *nec istic mortuus*. “ Nor, even here, dead.”—or somewhat to that purpose. Over it are silk-worms as an emblem of the resurrection.

Capuchins.

The church of the Capuchins is not finely adorned, otherwise than by some very good pictures. The great altar-piece is a Madonna, at full length, by Lanfranc; from which Carlo Marat has evidently borrowed his favourite and often repeated design of the B. Virgin, with the Christ in her arms, destroying the serpent. The most noted of the rest are,

A S. Francis by Domenichin, and another by Mutiano.

One raised from the dead; by Andrea Sacchi.

A saint wafting Incense to the B. V. by the same.

Saul restor'd to sight; by Pietro da Cortona. And,

The famous S. Michael, by Guido, well known by the prints and copies which have been made after it.

This last picture seems liable to an objection, (if an objection may be hinted against a piece so celebrated) that tho' the devil be beaten down and actually chain'd, the arch-angel is still at him with his sword;—and yet with a countenance altogether serene and dispassionate, as unwilling to impair his beauty with a frown.—Sebastian Concha has thought otherwise upon the same subject: he has given his angel an indignation; and 'tis the indignation of an angel, not of a man: he seems not mov'd by private passion, but with a just sense of his errand, as obeying the commands, and vindicating the honour of the Almighty: his countenance is beautiful, yet, such as bespeaks him to be in earnest: he is driving a groupe of devils down the bottomless pit, and pursuing his blow, having just got them within the entrance. The duke of Richmond has the original design in oil, of the great picture; which was finished and intended to be an altar piece in some church; but it was in signior Concha's own house in the piazza Navona when he shew'd it us.

S. Isidore.

* This S. Isidore is the patron of husbandmen.

S. Carlo in Corso.

† The street where the quality take the fresco of the evening in their coaches.

In the church of S. Isidore *, belonging to the Irish convent (which is very near that I have been speaking of) are some excellent paintings of Carlo Marat. One intire chapel in fresco; and an altar-piece in another chapel, in oil: this is one of the Madonna's lately mention'd, whose design seems borrow'd from Lanfranc, it is one of the most genteel, agreeable pictures in Rome.

The church of S. Carlo in Corso † is large and fine: the cieling is painted by Hiacintho Brandi. There is an altar-piece on the right-hand, by Mola, very good.

S.

S. Giacomo de' Incurabili is of an oval figure; but the entrance is at one end of the oval; and in that respect has a better effect than the Noviciate of the Jesuits before-mention'd, whose entrance is on the side. On the left-hand, near the entrance, is a good statue of S. James in marble; on the right, a fine basso-relievo, by Mons. le Grot, of S. Francis de Paula [founder of the Minims order] recommending sick persons to the B. Virgin, whose miraculous picture is plac'd above, in a space left for it, within the compass of the basso-relievo, and supported by angels.

In the church of S. Louigi dei Francesi [the French church of S. Lewis] the great altar-piece, an assumption, is painted by Giacomo Bassan, his greatest and best style. The countenances are good, and the ordonnance of the whole is grand.

There is a side-chapel, whose altar-piece is Raphael's S. Cæcilia [of Bologna] finely copied by Guido. The cieling, and sides are painted by Domenichin in fresco. On the top of the vault is S. Cæcilia in the air, supported by angels: on one side of the vault S. Cæcilia is brought before a magistrate, and refuses to adore an image of Jupiter, which is there represent'd: the altar is in the middle, and the Popæ, leading for sacrifices, a bull and a ram. The aversion of the saint is admirably express'd; and so is the earnestness of the judge, who points towards the idol; as likewise the fear of a boy, who bears a little casket, and the concern of another figure that stands by. On the other side of the vault is S. Cæcilia and her husband, crown'd with garlands by an angel.—For, tho' she was a virgin martyr, she was married, and her husband was martyr'd with her. Upon the walls, on one side, S. Cæcilia is distributing her goods in charity: on the other side, she lies a dying: [we must suppose her head to have been cut off three days before, according to the story told above,] her neck bleeding, a pope* giving his benediction; with other figures. All these are painted by Domenichin in fresco, in a great style, and a fine body of colour.

* This must be design'd for Urban I. according to the other story.

The church of S. Gregory, belonging to the hermits of Camaldoli, has an oratory belonging to it: where, in the Tribuna over the altar, is a chorus of angels, and the Padre Eterno, most majestick; the countenance, hair, and beard very fine;

fine, and the drapery flung round in a noble manner; 'tis by Guido in fresco.

In the chapel of S. Andrew, belonging to this convent, are two famous pictures of that saint, scourg'd before Nero in one, and going to be crucify'd in the other: the former by Domenichin, the latter by Guido. The altar-piece, representing the B. Virgin, &c. is by Pomerancio.

In another chapel is a S. Gregory kneeling, supported by angels, an excellent performance of Hanibal Caracci: and the picture of a Madonna, that was carried in procession by S. Gregory in the time of the plague, when the angel appear'd (as already mention'd) on the Moles Adriana: over against it that story is painted. In another chapel, or hall, is a picture, the story whereof is described there in these two lines.

*Bis senos hic Gregorius pascēbat egenos,
Angelus & decimus tertius accubuit.*

While Gregory here twelve hungry poor did feast,
An angel came, and made the thirteenth guest.

S. Girolamo. In the church of S. Girolamo della Carità is a noted picture of Domenichin, the communion of St. Jerom; he is receiving the eucharist just before his death. His body seems perfectly macerated, and worn out with old age and penances, so that the skin scarce covers the bones; he is so feeble that he is forced to be supported upon his knees, and appears as just going to expire.

They tell a story in Rome relating to this picture, which is this; Domenichin, after having been absent from Rome some time, coming into this church, perhaps to take a view of his own celebrated performance, found a painter at work copying it; and looking over him, pointed out some particulars, which he told him he thought might be mended. The copyer, who possibly might be one of some account, not knowing who it was that directed him, rose up in a sort of disdain, put the pencils into his hand, and desir'd him to mend it himself; Domenichin, who was remarkable for the mildness of his temper, silently accepted the offer, turned his back to the original, and

and not only mended the faults he had nam'd, but ran over all the whole picture, with a wonderful facility and freedom. The other needed not now be told who Domenichin was; nor was he wanting in making suitable acknowledgments for the specimen of his skill, and the unexpected civility of his behaviour.

This is one of the three pictures esteem'd the most capital in Rome, that are not of Raphael's painting. The two others are, the S. Romoaldo, by Andrea Sacchi, in the church dedicated to that Saint; which is indeed an admirable picture; and, the descent from the cross, by Daniel da Volterra, in the church of the French Minims at Trinità del Monte [Pincio.] The design of this is very well known by the several prints that are extant of it. There are very good prints of the others likewise.

The church of the Madonna della Pace has the remains of La Pace. some admirable paintings by Raphael; the prophets, and sibyls; but they are very much damaged, and most of them at such a height, that one cannot examine them as one would wish.

There is a father in the convent adjoining [Padre Ramelli] that is esteem'd to limn * the best of any body in Rome; but he is aged, and his eyes begin to fail; so that his latter works are not so delicate as those he did formerly. * In water colours.

The most capital and most highly celebrated picture in all the Roman churches, is the Transfiguration, by Raphael, in the church of S. Pietro Montorio: the design of it is so well known * by the prints, particularly that of sir Nich. Dorigny, that I need say nothing of it. As to the execution, tho' so large a picture, 'tis highly finish'd, and the drawing part throughout most admirable. The colouring seems to have been chang'd, for the shadows are become a little blackish; but the other parts are very mellow. The expression in the figures below the mount is very strong, as that of those above, particularly of the Christ, is most delicate: the whole affords an inexpressible pleasure, notwithstanding the great disadvantage of a S. Pietro Montorio.

* Since I wrote this, there has been an old and fine copy of this picture imported into England; I suppose, it to be the same I saw at Rome in the house of Sign. Gieseppe Chiari, who affirm'd to me that it was the hand of Giulio Romano: It is in the possession of Sir Tho. Seabright Bart.

very bad light: the best you have is just opposite to it, and that only thro' the door at the lower end of the church. The countenance of him that holds the child that is to be exorcis'd, seems to have been taken from one of the apostles of Leonardo da Vinci, in his representation of the last supper, at Milan; where we saw his original drawings of the heads for that, and were told that Raphael had certainly copied them all.

S. Maria di
Loreto

As this I have been speaking of is allow'd to be the most capital picture, so I think as pleasing a piece of sculpture as is in any of the churches, is a statue of Fiamingo, in the church of S. Maria di Loreto, or de i Fornari (for it belongs to the bakers*) just by Trajan's pillar. I took it for a S. Katharine, by some of the insignia, but they call it the Casta Sufanna, I know not why, nor could be inform'd. It is a standing figure, all cloath'd, with a palm-branch in one hand; at her feet, under a corner of the drapery, is somewhat like a crown turn'd upside down.

This statue pleas'd me beyond the celebrated one of S. Bibiana (already mention'd) it has more of the air of the antique, and is genteeler in all respects. By the prints that are of each in Roffi's book of statues, one would be apt indeed to be of the contrary opinion. 'Tis pity but both of them had been engrav'd by the same hand; sir Nicholas Dorigny, I think, did the S. Bibiana.

I believe the reader will by this time have had enough of churches: I shall now only mention a few of the old heathen temples, some of which (besides those already spoke of) have been turn'd into christian churches.

Templum
Fortunæ Viri-
lis.

The Templum Fortunæ Virilis is an oblong, having a portico of Ionic pillars fluted, before the entrance; and the same order is continued along the sides, but there is only one half of each pillar that projects from the wall. The famous temple of Minerva at Athens was built a good deal in the same man-

* Several trades and professions, as this of the bakers, the painters, &c. and several nations, as the French, Spaniards, &c. have churches, which are as it were appropriated to such trade or nation, erected (as I take it) at their own expence or procurement.

ner; but that, besides the portico at the end, had a colonnade continued along the sides. The ornaments within this temple are all modern. It now belongs to the Armenians, and is called Santa Maria Ægyptiaca. There is a little chapel within it, in the form of Christ's sepulchre.

The temple of Vesta, not far off it, near the Tiber, is a Temp. Vestræ. *rotonda* surrounded by twenty Corinthian pillars fluted.

The *Templum Pudicitæ Patriciæ* is a patch'd up Temp. Pudicitæ Patriciæ. old temple, now turn'd into a christian church, by the name of S. Maria Cosmedin, or in *Scholâ Græcâ*. There are in it

an antique Mosaic pavement, and antique pillars of several orders. At one end of a portico, before you come into the church, is what they call the *Bocca della Verità*, by which Bocca della Verità. name the place is generally known. It is a vast platter-face bas-

so relievo, on a round stone, like a mill-stone, the eyes, nostrils, and mouth perforated: it is said by some to represent Jupiter Hammon, and to have been placed anciently in his temple. There was a great veneration paid to it by the superstition of those times, and the tithe of their goods offer'd to it; as signor Ficaroni said: who further added, that one of their solemnest purgations, was by putting their hands into its mouth, where they underwent a sort of fire ordeal; tho' the secret was kept from the people. If the party that would clear himself was known to be guilty, or that it was resolv'd he shou'd appear so, the priests, conceal'd behind, were ready with a hot iron, and burnt his fingers, when put into the mouth; the people without, took the roaring as a proof of his guilt, and ascrib'd all the discovery to the sacred image, little dreaming of the trick the priest was playing behind it. When this account was given us, a good Catholick present, observ'd upon the occasion, *I petri di quei tempi erano bricconi, comme sono alcuni de i nostri.* "The priests of those times were tricksters, and some of ours are no better."

I have found since, in Fabretti, that an account somewhat to this purpose was generally given of this matter; but he rejects it with disdain, and says it is no other than a representation of the Nile, *qui cloacæ alicui operiendæ inseruiret, & per oculorum, oris, nariumque foramina influentes aquas reciperet.*

ciperet; " which was to serve for a cover to some common-sewer, and to receive the waters, which ran into it, thro' the holes of the eyes, mouth, and nostrils. [Col. Trajan. Cap. 9.] And that the excrescencies rising out of the forehead, which had been by others taken for the horns of Jupiter Hammon, are nothing but the claws, or arms of a crab-fish, [*brachia cancri*]. And that these are a mark of its representing the Nile, he gathers from Pliny, *quia ejusdem augmentum à solstitio æstivo & sole cancrum occupante incipit*; " Because the swelling of that river begins at the summer solstice, when the sun is entering into Cancer." Another mark he observes in this and other faces of this kind, are the scales [*squamæ*] on the cheek. The like *squamæ* he takes notice of in whole figures of Tritons, &c. on the breast, and about the belly. And these marks he has observ'd to be *commune id genus deastris discerniculum*, " The common distinguishing mark of those kind of underling deities." These observations of his give a considerable light to figures of this kind, which before his time do not appear to have been so well understood.

Temple of Saturn.

The Temple of Saturn, which was also the *ærarium publicum* [the public treasury] in the Campo Vaccino, is now the church of S. Adrian. The brazen gates from the old temple are now the principal ones of the church of S. John Lateran, as has been above observ'd.

Temple of Antoninus and Faustina.

The temple of Antoninus and Faustina, erected by Marcus Aurelius, to the honour of his father and Mother-in-law, is now the church of S. Lorenzo in Miranda. It is well known they deify'd their emperors after their death, [when they had given the last and fullest proof that they were mere men] and the apotheosis, or consecration, of this emperor, is now to be seen as describ'd in a basso-relievo, on the pedestal of the Colonna Citoria. There is a print of it in Rossi's edition of the Antonine pillar. The outer portico of this temple now remains; and the inscription on the frieze,

D. ANTONINO · ET · D. FAVSTINAE · EX · S · C ·

The altar-piece within the church is painted by Pietro da Cortona.

Temple of Romulus and Remus.

The temple of Romulus and Remus is just by it, [in the Campo Vaccino] now the church of S. Cosmus and S. Damianus.

rianus. They take care to keep a couple of saints now, to answer a couple of gods before. The old brazen gates are still remaining.

When they were at work, making some alterations in this temple, they found a large plan of old Rome, cut in marble; and fix'd in one of the walls, as consecrated to the founders of the city. This plan is supposed to have been fix'd there by the direction of Septimius Severus, who repair'd this temple. It is now to be seen in several pieces, not regularly put together, in the Farnese palace on one of the floors: they were brought thither in the reign of Paul III. It is a wonder no greater care is taken of so singular a curiosity. They did talk indeed, while we were there, of an intention to have 'em put together. There is a description of them publish'd by Bellori, which is inserted in Grævius's Thesaurus.

Flaminius Vacca, who says he saw these marbles at their first discovery, acquaints us with the particular place and manner of their situation; that it was at the back of the church I have mention'd, and that they serv'd as the incrustation of its wall. His account is publish'd in the year 1594, and his words are these: *Mi ricordo haver veduto cavare, dietro alla chiesa di S. S. Cosmo e Damiano, e vi fu trovata la pianta di Roma proflata in marmo; detta pianta serviva per incrostatura del muro: certa cosa e, che detto tempio fusse edificato ad honore di Romolo e Remo, edificatori di Roma, & al presente detta pianta si trova nell' antiquario del cardinale Farnese.*

Not far from this, stood the Temple of Peace; the greatest part of it lies in ruins. What now appears, seems to be one side of what the ancient temple was, and as it were a section of it. It consists of three great arches, or vaults; there are many prints of it extant. It was built by Vespasian, and was esteem'd the finest temple of old Rome. Here were lodg'd the spoils that were brought from the temple of Jerusalem: and it abounded afterwards with an infinity of other riches.

This temple, as we are told by Josephus, who was in Rome at that time, was built immediately after the taking of Jerusalem, when the Roman empire had put an end to all their wars, and enjoy'd peace on every side. And according to him, the spoils were first brought to the Temple of Jupiter Feretrius.

[60.]

[so called *à ferendis Spoliis*] now Ara Cœli, and afterwards removed to the Temple of Peace, then newly erected, and deposited there. The temple is said to have been near 200 foot in breadth and 300 in length, and lin'd throughout on the inside with brass-plates gilt. The vaults of it are hollowed in compartments, somewhat after the manner of the Pantheon. One of its noble pillars now stands before the church of S. Maria Maggiore, as is above-mention'd: I do not know of any other of them that remains intire. There is a groupe of figures at the Farnese palace, which was cut out of the lower part of one of them.

Isis and Serapis.

Further on, towards the amphitheatre, are remains of the ancient temples of the Sun and Moon, [or Isis and Serapis] within the convent of S. Maria Nuova. There appears nothing of them now, but a sort of *tribune*, or sections of cupola's wrought within, in compartments, and these likewise are much after the manner of the Pantheon.

Jupiter Stator.

At the other end of the Campo Vaccino towards the Capitol, are the small, but noble remains of the Temple of Jupiter Stator, they are only three Corinthian pillars, with their entablature. These they call the grammar of the architects. The tops of the capitals are become roundish, by their corners being broke off*, and the whole does not seem likely to stand much longer.

* The same has befallen many of the old capitals in other places.

Concord.

Hard by these is part of the portico of the Temple of Concord: the architrave and frieze in this are both thrown into one.

Just by it are three noble pillars, which seem to have been the angle of a portico to a temple, with part of their entablature. They are so far buried by the ruins of the old Capitol, which stood a little higher, that scarce half of them is above ground, and what is so, is almost hid by trees.

Some call these the remains of the Temple of Jupiter Tonans, built by Augustus Cæsar, upon his having had a narrow escape from a stroke of lightning attended with great claps of thunder. Others, who differ from them, do not yet say what these ruins originally were. If that opinion be not allow'd, why may we not suppose those pillars to have been a
part

part of the temple of Julius Cæsar [Divus Julius] which according to Tacitus's account of the death of Galba, was certainly hereabouts. Divus Julius.

Galba was killed near the lake of Curtius, in the Forum Boarium. T. Vinnius, who came with him out of the palace, and was by him when he fell, fled to the temple of Divus Julius, and was there kill'd likewise; [*Titum inde Vinnium invasere - - - ante ædem Divi Julii jacuit.*] Now some antiquaries, upon a supposition that he would of course fly to such temple as was nearest to the lake of Curtius, where Galba fell, and it being manifest that the nearest temple must have been that whereof the three curious pillars before-mention'd were part, conclude that they are remains of the temple of Divus Julius, and are by mistake reckon'd to have belong'd to that of Jupiter Stator, tho' they constantly go by the name of it: but, a hundred accidents might happen, in such a tumult, to prevent his getting to the very next temple; and this I am speaking of is so very little further off, that 'tis as likely he might make this his asylum; and then there will be no occasion to change the old receiv'd name of the other, to support such a fancy, nor to search farther for the temple of Divus Julius.

There is indeed a noble scene of antiquities all about this Campo Vaccino, which was itself the old Via Sacra, mention'd by Horace [*Ibam forte Viâ Sacrâ, &c.*] Part of the back of the old Capitol is at one end, and the arch of Septimius Severus just below that: all these last mention'd temples (beginning with that of Saturn) are on each side of it; the arch of Titus at the other end: just by that is the Palatine Mount, with the remains of several palaces which were in the neighbourhood of the palace of the Augusti: a very little way beyond the arch of Titus is the arch of Constantine on one hand, and the amphitheatre of Vespasian on the other; all these lying very near together.

The Temple of Minerva (tho' now a christian church) has not quite lost its old name. The church is rais'd upon the ruins of the temple, and is now call'd S. Maria sopra Minerva. In this church is an admirable statue of our Saviour in white marble, by Mich. Angelo——and just within one of the

gates is a fine old basso-relievo of a man grappling with a lion, probably an ornament of the ancient temple.

There is in the gallery of the prince Giustiniani, a statue of Minerva, which they aver to be the same that was worshipped in this temple.

In the Forum Nervæ are what Ficaroni called the remains of another temple of this goddess, which was built by Domitian. They consist of two pillars of the Corinthian order, fluted, with their entablature; and the wall they project from. The frieze is all along adorn'd with figures in mezo-relievo, expressing *Palladis artes*, the affair of housewifery, as spinning, weaving, &c. Some of these are much decay'd, but others very fresh. The prints of all of them, engrav'd by Pietro Santo Bartoli, are publish'd in the *Admiranda*. An old statue of Pallas still remains, standing over this fine frieze.

Near this are what were shew'd to us for the remains of the palace of the emperor Nerva, from whom the Forum took its name, three most noble pillars of marble, Corinthian, fluted, with part of their entablature: but these are (if I mistake not) what some call the remains of the temple of Mars Ultor. The accounts that are given of the former grandeur and beauty of this Forum, as well as that of Trajan, is stupendous. And tho' the pleasure of seeing what remains of them be very great, the grief to hear what is lost is not less.

They say it was one of S. Augustine's wishes to have seen Rome in its glory; and 'tis a wish, however fruitless, that I believe none can forbear entertaining, that sees Rome now,—in a much further remove from its ancient glory, than it was in that father's time.

Near the church of Santa Croce, are some remains of a temple of Venus and Cupid, but very ruinous.

Minerva
Medica.

In a vineyard not far from this, is a beautiful ruin of the temple of Minerva Medica, a decagon. The door-place takes up one of the sides; the opposite side is tumbled down. There was a nich in it when standing, as there is now in every one of the eight other sides which remain, besides that in which the door is. And thus, the number of niches being nine, it is supposed that they were filled with the statues of the nine muses. Over each of the niches is a window. There is now a fountain

in



Temple of Minerva Medica.





Temple of Minerva Medica



in the middle, in all probability made since the ground about it was turn'd into a vineyard.

Without the city, is the *Templum Fortunæ*, which stands in ^{Temp. Fortunæ.} a way antiently call'd *Via ad Gabios*. It is a *rotunda*; not open at the top as the *Pantheon*, but has round windows at a considerable height in the wall, near the spring of the vault. There is a circular vault beneath, which goes round a thick sort of pillar. The like sort of vault we see under the *Palazzo dei Ambasciadori*, or *Villa Publica*, which was a palace for the reception and entertainment of ambassadors from foreign states, they not being allow'd to enter the city. In the inner part of the arch, over the door into this temple, we observ'd in some parts where the wall was broken, that instead of stones, they had made use of empty pots, laid on their sides, with mortar round them, probably to make the work less heavy; as pumice-stones are, for the like reason used, in the vaults of other old buildings: as is to be seen in the baths of *Caracalla*, and other places.

Having now gone thro' what occur'd as most remarkable in the principal modern churches, and the remains of some of the ancient temples; I proceed to add, to what I have said in general of the palaces, some particulars of what I observ'd in them.

The palace of the *Vatican*, for the vastness of its size, for ^{Vatican.} its being the principal seat of the holy pontiff, and above all, for that noble library, and the glorious paintings of *Raphael*, claims the first place; but if you were to regard uniformity, regularity, and a graceful approach, or entrance, I do not know whether it ought not to stand in the last. It is a vast mass of building put together at several times, by several popes;— the first having been done, as they say, by pope *Symmachus* toward the latter end of the second century. Some of the courts are really fine and noble, with rows of porticoes one above another, very magnificent; but the whole looks very heavy, and is a great annoyance to the prospect of *S. Peter's church*, just by which it stands, as I had often thought by the prints, before I had seen the pile itself, and was much confirmed in that thought when I did see it. The *guardarobbe*, the officers who have the care of the furniture, and shew you the apartments, tell you that there are above 12000 rooms in that palace; and for your satisfaction they refer you to a model of the whole in

wood, which is kept in one of the upper chambers, and may be taken asunder, so as to come at the lesser rooms that lie in the body of it. But whoever would take the pains to count them all, would pay dear enough (I think) for his curiosity.

Besides the noted paintings of Raphael in this palace, there are a great many others, and by good masters, in the other numerous apartments there. A few of the principal I will name, in the order they were shew'd me.

In the Camera della Spogliatura, the cieling is painted in fresco [the Descent of the Holy Ghost] by Girolamo Mutiano.

The *Sala Regia* [Royal Hall] has several large paintings in fresco; the Pope condemning Heresy, with S. Peter and S. Paul in the Air, and several other figures, by Geo. Vasari. He has written his name and country at a corner of the piece, in Greek, for what reason, I know not. ΓΕΟΡΓΙΟΣ ΟΥΑΣΑΡΙΟΣ

• He came from Arezzo. ΑΡΕΤΙΝΟΣ * ΕΠΙΟΙΕΙ. There are other pictures of the same master, and particularly three that represent the circumstances relating to the assassination of admiral Coligni in the massacre at Paris. That the memory of so glorious an action might not be forgot, Pope Gregory XIII. caused a medal to be struck upon the occasion, with these words, *Ugonotorum strages* [the slaughter of the Hugonots] on the reverse: the medal is publicly sold in Rome at this time. There are several other paintings in the same hall by Zuccaro, Salviati, and other masters.

In the Capelle Sistina and Paolina, are several paintings of Mich. Angelo.

In the Sistina, as soon as you come in, you see in front at the further end that great and so much noted performance of his, The Last Judgment. The design of this famous piece, and the capricious fancies that are in some parts of it, are so universally known by the prints, and the accounts of it in several authors, that I need say nothing of that matter. The execution is very bold and strong, but is hard in the out-line, as are the works of most of the Florentine masters. The excessive strong expression of the muscles even in the women, and the young st figures, shew rather an ostentation of his knowledge of the situation and movement of those muscles, than a just thought of what was altogether fit to be done in such subjects: but he seem'd industrious

stirious in all his works, that the world should know he was an anatomist; and 'tis perhaps as learned a piece, in that respect, as there is in the world. The colouring seems never to have been very beautiful (tho' somewhat must be allow'd for age) and the want of large masses of light and shadow, makes the whole less agreeable, tho' the particular figures are exceeding masterly. Some of the nudities have been cover'd, by order of one of the popes, by Daniel da Volterra, as 'tis said: he has given S. Katharine a green drapery, who was before entirely naked. The Charon and some other extravagances (which sure he had not brought in at all, had not such been the darlings of his genius) he has succeeded in wonderfully; as he has in some other figures hurried downwards by devils in such odd postures, as are apt rather to produce laughter than such sentiments as should arise from a picture of that subject. With all this, if we consider the vast variety in such an infinity of figures, and the very great and masterly expression in them (with allowance for the oddness of some of the thoughts, which was pretty much the way of those days, as is to be seen in the cupola at Florence by Zuccaro, and elsewhere) it must certainly be esteem'd a most grand, and amazing performance.

Upon the cieling of this chapel are also painted by the same master the Prophets, the Sibyls, and other subjects.

On the walls are painted, by Pietro Perugino, the history of the Old Testament on one side, and that of the New on the other. At the end, over the entrance, is the Ascension of Christ, and Angels destroying the seven mortal sins; by Mattea di Leccia.

The Capella Paolina was the architecture of Antonio Sangallo. This chapel has two paintings of Mich. Angelo, the crucifixion of S. Peter, and the conversion of S. Paul. The cieling is painted by Federico Zuccaro.

The Sala Clementina is lined with marble, inlaid, and painted in the other parts by Carolino di Borgo S. Sepulchro: he has drawn himself and his wife, in one part. The chief of what else he has painted there is architecture, which is exceeding well. At one corner is a sort of brazen hoop in perspective; for what purpose, I could not learn: which, tho' so inconsiderable a thing in itself, is represented with such exactness, that it affords a considerable amusement, by deceiving the
the

the eye in a very extraordinary manner. The Capella Secreta is painted by Romanelli.

In the Sala di Predicatione is a piece of Moses breaking the tables, very boldly painted, said to be of Mola;—and, a Nativity begun by him, but finish'd by Louigi Garza.

In the Galaretta is a history of the Pope and Charles the Fifth, painted by Romanelli.

What they call the Bible of Raphael is almost universally known, being dispers'd all over Europe. The originals of these prints are painted all along the upper part of an open portico, upon the cieling and sides of each division. These were all design'd by Raphael, tho' but very few of them executed by himself. The Eve in the Creation is generally agreed to be of his hand; and a most beautiful figure it is.

The Finding of Moses is another; in which, besides the admirable genteel drawing, there are lovely tincts of colouring: and the colours in the several draperies, in Pharaoh's daughter and her attendants, do most agreeably set off one another. The Last Supper, and some others, are said to be of his hand too; but of these there is no doubt. The rest of them were painted by his principal disciples; and are for the most part very finely done.

The flat wall at the back of this portico, and of that which returns from it, and goes along another side of the same court, is most elaborately painted in grotesque figures, most of them by Giovanni da Udenna; they are exceeding neat, and very fine in that kind.

We are now come to those noble apartments, generally called the Apartments of Raphael: all the principal paintings in them having been either done by his hand, or at least design'd by him. I shall not pretend to give any particular description of these admirable performances; 'twould be but *actum agere*; they have been so largely and fully describ'd by Bellori and others formerly, and by Mr. Richardson of late, that to these I refer the reader. I shall only mention the subjects of them in short, as they are usually call'd, that the reader may have them more at one view than they are in the larger accounts above-mention'd.

The first and largest of the rooms is what they call the *Sala di Constantino*, [the Hall of Constantine] and sometimes di Giulio Romano; because, tho' the designs for this room were made by Raphael, they were painted after his death by Giulio, tho' not without the assistance of some others.

The subjects of the paintings in this hall are,

1. Constantine haranguing his army, and the Cross appearing in the air.
2. The Battle of the same Emperor with Maxentius, at the Pons Milvius, a most grand and amazing performance.
3. His being baptiz'd by Pope Sylvester.
4. His Donation of Rome, &c. to the same Pope.

The donation is made by the emperor on his knees, to the Pope sitting.

Beyond this are three other rooms: the principal paintings in which were both design'd and executed by Raphael himself.

In the first of these is,

1. Attila, king of the Hunns, on his march with his army to sack Rome, but diverted by the prayers of S. Leo the First, the then Pope, and by the terrifying appearance of S. Peter and S. Paul in the air.

2. Heliodorus drove out of the temple of Jerusalem. This is etch'd by Carlo Marat.

3. Peter deliver'd out of prison by the angel. There is such a *chiaro oscuro* [light and shade] in this, as I never saw elsewhere, added to the inimitable beauty of the design.

The fourth is what they call the *Corpus Domini*, being a representation of the miracle which gave occasion to the annual feast of that name, on which day they have their *processio generalissima*, in memory of it: 'tis of the unbelieving priest already mention'd, page 217, from whose fingers the wafer he was consecrating slip'd out all bloody; for so the story was given in that place. In this representation the circumstance is varied; the wafer remains between his fingers; and drops of blood, issuing from it, fall in the form of a cross.—A rare expedient to enforce the doctrine of transubstantiation!

In the next chamber is,

1. What they commonly call the Dispute of the Doctors, concerning the Holy Sacrament, there being a representation of.

of the host, and of several persons about it, seeming to be engaged in disputation.

2. The School of Athens.

3. The Parnassus.

The designs of these two are engrav'd by Marc Antonio; but the last with considerable variations from the painting.

4. Pope Gregory IX. (though the face of Julius II. is given instead of his) and Justinian Emperor delivering the digests and other books of the law. — Above are represented Prudence, Temperance, &c.

In the last of these chambers is,

1. The *Incendio del Borgo*; a Fire in that Part of Rome call'd the Borgo di S. Pietro, extinguish'd by Pope Leo IV. making the sign of the cross, and giving the benediction.

2. The Justification of Pope Leo III. from some crimes laid to his charge by the Senate and People of Rome, in a complaint presented to Charles the Great, then King of France, soon after Emperor: where the bishops assembled, by Charles's order, for the trial, declared that the Pope could not be tried by any judicature upon earth but his own; and he being call'd upon therefore to judge himself, he laid his hand on the Evangelists, lying open upon the altar, and pronounced himself innocent: and they all look'd upon him as fairly acquitted. There is,

3. That Pope's crowning the same Charles the Great, Emperor of the Romans; which was the beginning of the present Roman empire, that is, the empire of Germany.

4. The Victory of Leo IV. over the Saracens.

In the same chamber (as I remember, or one adjoining) is what they call *l'Istoria di Pipino*: there is wrote at the bottom of it an account of Pepin's making an oblation of the exarchate of Ravenna and other things to the church; *Pipinus pius primus amplificandæ ecclesiæ viam aperuit exarchatu Ravennate, & aliis plurimis ei oblatis*. This being decay'd, was restor'd by Gaudenzio Milanese.

In the Hall of Constantine, near the further corner, at one end of the battle, is a most admirable figure of Justice, painted by Raphael's own hand, and the only thing he liv'd to paint in that hall. — It has the perfection of colouring, as well as all other excellencies. On the cieling of the hall is painted the
inner

inner perspective of a building with a crucifix in the middle, and an idol broken to pieces lying under it.

In the chamber where is the fine picture I before-mention'd, of the Deliverance of S. Peter out of prison, are painted on the cieling,

Jacob's Ladder.

Moses and the Burning Bush.

Abraham offering Isaac; and,

Noah just come out of the Ark, kneeling before the *Padre Eterno* [Eternal Father] who is represented as supported in the air by angels.

These are not foreshorten'd, as is usual in figures upon cielings, but painted in the same manner as if they had been done upon an upright wall.

The borders at the bottom under the great pictures, are painted in chiaro oscuro, most of them by Polydore. Some of these being decay'd, were renewed by Carlo Marat.

There is one thing in the Parnassus which looks a little odd, and has frequently been found fault with. Instead of the harp, his usual instrument, Apollo is playing upon a violin.— But Raphael had his authority for this from the antients. There is now to be seen in the Villa Montalta an antique statue of Apollo playing on the very same instrument, and a small one of the same in the great duke's gallery: but Marc. Antonio, in his print of the Parnassus, has put a harp in the Apollo's hand: the print differs too from the picture in several other particulars. Raphael himself often varied his design of the same subject; as in that of the famous S. Cæcilia at Bologna, and others.

In these admirable paintings there is no great gaiety or gawdiness of colouring to allure the eye, but there are things of much greater consequence, the noble style of drawing, the grandeur of the ideas, the dignity of the characters, and the sublimity of expression, raise such sentiments in the mind, as one would think the eye could hardly transmit to it: and as a certain sign of superior excellency, the more they are seen, and the more they are consider'd, the greater is the pleasure and the admiration.

This is well exemplified in a story they tell of the two Carlo's, Maratti and Cignani, men very well known by their own performances; which is this. When the latter was newly come to Rome, the other ask'd him, whether he had been in the Vatican, and how he lik'd the paintings there: Very well, says Cignani,—*sono belle cose*. “They are good pretty things.” Pray *sieur* Carlo, (says Marat) next time you go thither, do me the favour to make me a drawing after such a figure, (describing it) in the Incendio del Borgo; I have occasion for it, but can't conveniently go my self to do it.—Cignani went to work, and after two or three essays he smok'd out the matter, tore his paper, and came back to Marat with a confession, that Raphael was an inimitable master.

In another room in the Vatican, we saw a fine picture of Domenichini, an *Ecce Homo*, when Pilate brought forth our Saviour to the multitude; there is a very extraordinary expression of flouting and mockery in the countenance of him that offers the reed.

In another are three fine cartoons, one is of Raphael: 'tis the Dæmoniac brought to be exorcis'd, as represented in the lower part of the Transfiguration. It is since come into the possession of Cardinal Albani, upon his uncle's death.

The other two are of Carlo Maratti, and Domenichini; the former, a nativity; the other is a friar, and another figure.

Another room (I think 'tis a chapel) has its cieling painted by Guido; the Transfiguration; the Ascension; and the Descent of the Holy Ghost.

There is a small chapel painted by Federic Zuccharo: from this chapel there is a view thro' a long gallery to a fountain which is on a terrace at the further end; five hundred ordinary paces in length, as they told us; for I did not pace it: I found employment enough in observing the ornaments of the several parts of it which are various in each: and the additions to the length of it were made at several times, so that the height and breadth are no way proportionable to so vast a length; and perhaps to redress the ill consequence of this, they have made such distinctions between the several parts, that tho' they are all in one line, they are as two or three several galleries.

The

The ornaments of stucco gilt, in the first part, with grotesque and other figures, shew very rich.

Along the walls are painted large geographical descriptions, mention'd before, of the several states and provinces of Italy, and some other places: with landſkapes by Paul Brill and other maſters: and along the cieling are ſeveral hiſtories, and fictions painted in compartments: one of them is an inſtance of their charitable diſpoſition; *Theodoricus rex in infernum projicitur*, as ſays the inſcription about it in expreſs words, [king Theodoric is thrown into hell.]

The other parts of the gallery are adorn'd with ſeveral paintings, large drawings, or cartoons of various hands, Domenichino, Pietro da Pietriſ, and others, with antique buſts, and baſſo-relievo's.

In that part next the terrace are the buſts of *Ptolomæus Soter*, *Biblioth. Alexandr. Conditor*, *Miltiades*, *Ariſtoteles*, *Pythagoras*, *M. Varro*, *Plato*, *Pittacus*, *Janus*, *Homer*, *Mercur. ſive Hermes Hierogrammateus*, *Hercules Ægyptiac ac Phœnic. Diſciplinæ propagator*.—Theſe two laſt are painted in the library of the Vatican among the inventors of letters. This Ariſtotle does not reſemble others I have ſeen, particularly that of cardinal Gualtieri; this has no beard, and you ſee a long prominent chin.

Among the baſſo-relievo's, I obſerv'd, on a Sarcophagus, a chariot-race of Cupids.

There is a little chapel below, painted by Andrea Mantegna.

The ſtatues in the court of the Belvedere*, are, as to their attitudes, ſo well known, not only by the prints, but caſts from them, or models after them, which are in England, that I need only name them. The Apollo, Laocoon with his ſons, Venus and Cupid, another Venus, the Antinous Admirandus, (as 'tis uſually call'd) and Commodus the emperor as a Hercules. The Apollo, the Laocoon, and the Antinous are much the beſt; and they are all excellent.—The Commodus is good, but ſhews a plain difference between the Greek and Roman taſte of ſculpture. Neither of the ſtatues of Venus is in the beſt taſte; one of them can hardly be called good.

The beauty of the marble, and the airs of the figures in moſt of theſe are what no copy can thoroughly repreſent; and indeed they are exquiſite.—For even in caſts, which muſt be

Belvedere.
* A part of the Vatican-palace ſo called; as is likewiſe the garden.

esteem'd the most exact copies of any, as these are taken off in several pieces, when the pieces come to be put together, it is great odds but that some little wrong turn at the setting on of the head, or of an arm or a leg, may make the statue not exactly suit with the air of the original.

They have pasted upon the door that shuts up the nich of the Laocoon, that passage in Pliny which speaks of that groupe, as being the joint-work of Agefander, Polydorus, and Athenodorus, Rhodians.

In the same court are two large figures of the Nile and the Tiber, and a fine Sarcophagus, with a beautiful basso-relievo upon it. In the walls of this court are stuck some large faces, or masks *, which they say were brought from the baths of Agrippa behind his Pantheon.

* They call
them *Maskes*
1692.

Towards one corner of the same court is a noble vase of porphyry, about six yards diameter : this was brought thither lately. In a place adjoining is the famous Torso, a mutilated antique statue, whereof there is now left only the body and thighs, called the School of Mich. Angelo, as being what he studied much after. It appears by the inscription that it was made by Apollonius the son of Nestor, an Athenian. It is allow'd by all to have been the trunk of an Hercules ; and some at Rome suppose him to have been in the act of spinning ; but Mich. Angelo seem'd to have been of another opinion, according to a model we saw at Florence, which he made in order to restore it, as he was to have done, had he lived. In that model, his right elbow rests upon his thigh, his head is inclin'd as going to rest upon that hand, the other hand lying loose upon the left thigh. By this it should seem that Mich. Angelo's opinion was, that it was Hercules reposing himself, after his labours.

In the place where the Torso is, are some round altars, and some porphyry pillars, which were brought from the Pantheon.

In a portico, coming out of that court, as you go towards the library, is an admirable dying Cleopatra, much in the same attitude as that in the Villa de Medicis. This [of the Belvedere] seem'd to me much better and more delicate than the other, the head of which is modern.

From hence you go down a very long corridore or vaulted passage, they say 'tis five hundred paces in the whole ; about the mid-way, is the entrance into the library.

The library of the Vatican is replenished with so noble a treasure, that one who spends but a short time in Rome, must not pretend to give any suitable account of it, especially unless his business were wholly there. I shall therefore only mention some of the principal ornaments, and such few things as they commonly shew to strangers. Here are painted the chief works of Sixtus V. the great founder of this library, and in a great measure the restorer of Rome. The histories likewise of sixteen councils.—And, what is a well chosen ornament for such a place, there is a representation of nine of the most eminent libraries, the Babylonian, Athenian, Alexandrian, Palatine, &c. with short inscriptions giving an account of each : and to set in view the origin and first advances of learning in several countries, there are painted on large pilasters ranged along the middle of the library, those persons who were reputed to have been the inventors of letters in several languages, Adam, Abraham, Moses, Mercurius, Ægyptius, Hercules Ægyptius, Cadmus, Cecrops, Pythagoras, and several others, with the letters which each of these are said to have invented written under their pictures.

They shew'd us the famous Vatican Greek Testament, nine hundred years old, written in capitals, with the accents.

The gospel of S. Luke and S. John in Latin, eight hundred years old, written mostly in capitals.

A Virgil, one thousand four hundred years old, (as they say) with limnings of no extraordinary performance.—I confess I thought them sadly done, however valued there for their antiquity. It is written in capitals on vellum. The four disputed lines which often stand at the beginning of the Æneid [*Ille Ego*, &c.] are not in this copy. There are arguments in verse before each book; a circumstance which seems to me to favour of a later age.

They never fail of shewing an Englishman King Henry's book of the seven Sacraments against Luther, with a writing of the king's own hand in the beginning, which I transcrib'd, *Anglorum rex Henricus, Leo decime, mittit hoc opus, & fidei testimonium, & amicitie.* "Henry, king of England, O Leo X. sends this work, a testimony both of his faith and of his friendship."

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When.

When they have shew'd you how good a Catholick he once was, they presently bring forth his letters to Anna Bullen, who they say made him an apostate. There are some in French, some in English; in several of them his majesty is very gay: —“ Hopes in a little time to kiss her pretty bobbies,” &c. In that which Mr. Addison has given us, there are some little mistakes: instead of [your sister's mother] it is [your sister *ma-ter*, or, *matez*] (there is a sort of *r* like a *z*), and there is no mention of a lord Manwring; it is, [“ write to my lord myne “ mind therein.”] Mr. Addison does not say he transcrib'd the letter himself.

In an ancient *officio*, or missal, are some curious limnings, representing the history of the B. Virgin.

Some other missals, finely adorn'd in the same manner, by Giulio Clovio.

An history of the lives of two dukes of Urbino, with some of the stories painted in them, by the same master.

A fine manuscript of Tasso [not his own hand] done in the year 1620. Also,

Some manuscripts, in five volumes, intituled, *Historia Imperatorum Roman. Græc. sive Constantinop. & Germ. a Julio Cæs. ad Rodolph. II. cum Effig. & Numism. per Octavium Stradam Nob. Aulic. S. Cæs. Maj. absoluta, incept. a Patre Jacobi*. I think I never saw a cleaner pen than there is in the effigies of the emperors in these books. I have since seen some others of the same hand, in the Casa Gaddi at Florence: Those (as I remember) were in purple ink, these in the Vatican in black.

The antient *Papyrus*, [the thin bark of a tree, on which they wrote antiently] and the *Pannus Asbestinus* † are not so great rarities as they would there represent them. I have seen of each several times in England.

There is a most lovely pillar of oriental alabaster, transparent, which was dug up in the Via Appia.

† Called also *Amiantus*, a cloth not consumed by fire, in which the ancients used to wrap their dead bodies which were to be burnt, thereby preserving them, when reduc'd to ashes, from mixing with the ashes of the funeral pile. This cloth is made of some fine kind of filaments, found within the veins of a stone.

The great body of this library is said to be three hundred foot in length, and about seventy in breadth. Across the further end, another gallery extends itself on the right and left to a great length; and in that are contain'd the libraries of Heidelberg and Urbino, which are a noble addition to the other.

Within the Vatican palace are kept the great arras hangings done after the cartoons of Raphael, nineteen in number. They are exposed publickly for three days in one of the cloisters leading up to S. Peter's church, at the feast of *Corpus Christi*, when they make their grand procession. After this, they are hung up in some of the apartments within the palace, a few days, to be seen there; and then they are put up in their ward-robres, where they continue all the rest of the year. The subjects are,

1. The Birth of our Saviour.—One of the shepherds is playing on a bag-pipe.

2. The Presentation in the Temple.

3. The Magi, adoring our Saviour.

4. The Slaughter of the Innocents.—This is in three divisions, three several pieces of tapestry: there is a print of this extant; but the Slaughter of the Innocents, engraved by Mark Antonio, is not after this; but taken from some other design of Raphael: the original cartoon after which this piece of tapestry was made, was torn to pieces, and some of those pieces grace Mr. Richardson's fine collection.

5. The Descent of our Saviour into the *Limbus Patrum*.

There are in this several old men in a sort of large grave; you see only the upper part of them. Our Saviour stands with a banner in one hand, display'd, [a cross gules, on a field argent] with the other, he takes one of the fathers by the hand, as raising him up. — A naked man and woman are quite above ground; they seem to be Adam and Eve. — There is another old man also above ground, who looks as if newly wak'd with a sort of surprize.

6. Christ and the two disciples at Emmaus.

7. Christ appearing as a Gardener.

8. The Resurrection of Christ. — The confusion of the soldiers is nobly express'd.

9. The

9. The Ascension.

10. The Descent of the Holy Ghost. The B. Virgin is sitting in the midst of the apostles: two attendants behind her, one of them is leaning over the back of the chair.

The seven next following are after the cartoons of Raphael now at Hampton-Court.

11. The Delivery of the Keys to S. Peter.

12. The beautiful Gate of the Temple.

13. S. Paul preaching.

14. Ananias and Sapphira.

15. Wonderful Draught of Fishes.

16. Sacrifice to Paul and Barnabas.

17. Elymas the Sorcerer.

The other two are,

18. The Conversion of S. Paul.

19. The Stoning of Stephen.

That of Elymas is cut or folded, you only see the upper part. I saw it two several years; it was both times put up over the entrance in the inside of one of the portico's, and so perhaps only folded in, to fit the place. These nineteen are intire: there are some pieces of one or two more. The nine last have borders, of figures and foliage: I know not whether the borders were made at the same time with the rest of the work; one of them certainly was not, for it contains an account of some pieces of tapestry, (not mentioning the number) having been carried off by pirates, retaken, and restored to pope Julius III. in 1553, by Anne Montmorency, who was admiral of France: the words are these; *Urbe captâ partem Aulecorum a prædonibus distractorum conquestam, Annas Momorancius Gallicæ militiæ præf. resarciendam, atque Julio III. P. M. restituendam curavit, 1553.*

This is in the border of that which represents the Conversion of S. Paul.

The materials of these tapestry are rich, and the work curious: but for firmness of drawing, and greatness of expression, fall vastly short of such of the originals as I have seen: the figures are either really less than the originals, or for want of that majestick expression which Raphael's own hand never fails of, they appear to be so.

We

We have an altar-piece in the choir at Chester after one of the same cartoons, (it is that of Elymas the Sorcerer,) which in my mind is much superior to any of these: however, they are a glorious sight all together.

They are some of them about eight yards long.

In the great garden of the Belvedere are several fine basso-relievos, statues, and fountains. In one of these there is a ship, out of which the guns shoot water instead of fire.

In another part of the garden is a pleasure-house, made in the manner of an antique villa. The house itself is not much different from what they use now-a-days: the court before it is an ellipsis, or oval; the house joins to the middle of one side of it, and on the opposite side is a handsome portico fronting the house, and there are two lesser porticos at the two ends, thro' one of which we came into the court; I don't remember that there is any entrance at the large one which fronts the house. It was made by Pyrrho Ligorio, and most of the materials were taken from an antique villa.

A pine-apple of copper, brought from the Moles Adriana, and two peacocks, of the same metal, are placed in one side of another of these gardens, next the palace; the pine-apple seem'd to be not less than five yards high.

Tho' the Vatican be (as I have said) the principal palace of the pope, yet Clement XI. for about half of his time * made that of Monte Cavallo his ordinary residence, as being the wholesomer situation: — so thither we will follow the pontiffs. — But, having been insensibly led on to a greater length in my account of the Vatican than I intended, I shall be the briefer in what I have to say of this and the rest of the palaces.

* And Innocent XIII. (as I have since been informed) the whole of his time.

This palace stands on what was formerly called Mons Quirinalis, and has chang'd its name to Monte Cavallo, from the two great horses of white marble which stand fronting one of the entrances into the palace. These horses have each of them his manager, and the figures in both have been supposed to represent Alexander and Bucephalus: they give us moreover names of the sculptors on the pedestals; there being written on one *Opus Phidiae*; on the other, *Opus Praxitelis*. That writing, I doubt, is not very consistent with chronology; both

Monte Cavallo.

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these

* Plin. lib.
XXIV. c. viii.

these sculptors were before Alexander's time. Phidias ninety years, according to Pliny *, some say more; Praxiteles, about forty. They are very large, and indeed of a great and noble style; but one of them, upon an attentive view, seems considerably better than the other, and has a good deal more spirit. The attitude is much the same in each; only, one is as it were revers'd from the other, as a print is from the plate: and it is the opinion of a very ingenious person with whom I went to consider them, that one is no more than a revers'd copy from the other (only with some little variation) possibly by a disciple or some under-workman of the first; and that the second was made in the revers'd attitude of the first, that they might the more exactly answer one another, as ornaments to some entrance, or such other place, where uniformity might be required.

In the great court, on the side of a turret, is a Madonna and Christ in Mosaic, done after a painting of Carlo Marat; the original is kept within the palace.

Upon the great stair-case is a piece of painting which was remov'd from the Tribuna of the church of S. Apostoli; 'tis by Melotius Foroliviensis, who is said there to have been either the first inventor, or great improver of the way of fore-shortening figures for cielings.

In a hall as you land from one branch of the stair-case, are several large cartoons, designs for the Mosaic in S. Peter's church, by Carlo Marat, Andrea Sacchi, Pietro da Cortona, Ciro Ferri, and others.

In the apartments which go off from the other branch of the stair-case, are several excellent paintings, by the cavalier Lanfranc and other masters.

There is a little chapel, the cupola painted by Guido in fresco, the altar-piece by the same, in oil; the Annunciation.

In one of the galleries they shew'd us the model of a portico, propos'd to be erected before the opening to the entrance of the colonnade which leads to S. Peter's church; and models for an ascent to the church of Trinita del Monte, which indeed is very much wanted: when we were there, the ascent was not only rude and wild, but troublesome and difficult from the Piazza di Spagna to it.

In

In the same place is a Madonna and Christ and S. John, little life, by Raphael; and two others, S. Peter and S. Paul, said to be by him likewise, but of these I doubted.

There is a very fine Nativity, by Carlo Marat;

Joseph and his Brethren, by Mola; and

A Battle, by Borgognone; all in fresco.

This palace is very large, but nothing to that degree as the Vatican. It was begun by Gregory XIII. carried on and enlarged by several succeeding popes; and was used to be their summer residence only, as standing higher, and more airy than the Vatican, till the two last popes took to it altogether.

It was Sixtus V. that set up the two great horses above-mention'd, and raised a noble fountain before them. They were found in the ruins of Constantine's Baths, which were just below the Quirinal Mount, where prince Colonna's gardens now are.

In this palace of Monte Cavallo we were present at a con-^{Confistory.} fistory held there, for the delivery of the hats to such of the cardinals as had been created by Clement XI. but had not received that completion of their dignity from him.

In coming thither, all the cardinals, old and new, make their solemn entry into the city thro' the gate del Popolo, and so march on in cavalcade through the streets on mules; the *camerarie* [chamberlains] going before on horseback, with ornaments of embroider'd velvet, on the necks of their horses. After them the gentlemen, the Swiflers, and what they call *mazzieri*, i. e. pole-ax-men and mace-bearers, &c.

Then the cardinals on their mules, two and two at first, with their *staffieri*, or footmen, and hussars on foot. Afterwards they came three in a row, one new one between two old ones.

That part of the bridle-reins that was on the sides of the mules necks, was near a quarter of a yard broad, all emboss'd.

The new cardinals had hats which were of a deep purple colour, as were likewise their robes, much like the colour of the robes of the bishops. The old cardinals had red hats and robes. All their hats were tied under their chins, by those filken cords, with tassels at the ends of them, which we see in the prints of cardinals hats over their coats of arms. The prelates and attendants followed them.

When they were come into the consistory, all the old cardinals kiss'd his holiness's hand ; the new cardinals went into a chapel to take the oath usual upon the occasion.

When they return'd thence, they made their adoration.

When the pope put on the hat, he read a prayer out of a broad book that was held before him.

The new cardinals then kiss'd his hand, and afterwards went round and saluted all the cardinals.

The pope then went out to change his dress in another room, the bishops and prelates attending, at the several doors he pass'd through, as so many porters, to hold up the tapestry that hung over them.

When his holiness was ready, Cardinal Rohan made a Latin oration in the name of himself, and the rest of the new cardinals, to thank him for the honour he had done them ; then took notice of the nobility of the pontiff's family, out of which had been chosen so many popes, ornaments of the church, himself the brightest and the greatest : elected (as was the will of heaven) by the unanimous voice of all the conclave, approved, rever'd and lov'd by all the people. Favour'd of God and man, as Moses ; pious as Phineas ; upright as Samuel, &c. &c. &c. And that there was a prospect of great felicity to the church and holy religion, under so wise and excellent a head and governor.

The pope answer'd in Italian ; congratulating with them on the business of the day, and applauding the choice made by his predecessor ; — that what was begun by him, was with a great deal of pleasure finish'd by himself : and that no doubt but all wou'd go well, the church flourish, and every thing prosper, now that an addition was made to the Sacred College of so pious, so learned, and so worthy persons as *loro signori*.

This is the substance of what I could remember of the speeches : I was promis'd copies of them, but was disappointed ; perhaps they were not to be had.

When the speeches were over, the *capellani* [gentlemen of the chapel] sung the *Te Deum*, which finish'd the ceremony.

Don Alessandro Albani, one of the former pope's nephews, [since made cardinal by Innocent XIII.] was ask'd by an English nobleman, who had known him while he was pope's nuncio

at Vienna, How he lik'd the speeches? He told him, That the late pope would not have answer'd in Italian to a speech made to him in Latin.

Though Innocent XIII. was not accounted a scholar, as Clement XI. was, yet he had more of the spirit of government, and was said to keep the greatest of the nobility at more distance, than the other did the inferior sort.

Having been induc'd, in speaking of the palace of Monte Cavallo, to give some account of a ceremony [or *funzione*, as they call such matters] perform'd there, I will now take occasion (before I proceed to the rest of the palaces) to mention another *funzione*, the Corpus-Christi procession, which is annually made from the palace of the Vatican; they reckon it the greatest procession they have, and call it *Processio Generalissima*.

The procession began with charity-boys, orphans, singing anthems in parts.

Then follow'd the several religious orders (some of them singing) a prodigious number.

After these, a company carrying white wax flambeaux, some of them very religious, some citizens, among them gentlemen or rich citizens sons, pretty youths. The number of the company which bore the flambeaux, as I was told, was about two thousand; I counted above a thousand, and I believe there were as many more. I thought there was little need of so many flambeaux in such bright and hot sun-shine, as we then had.

Then came the pavilions (a sort of tents) to represent the several Basiliche, with inscriptions upon each, and little bells about some of them, with choristers singing in parts, attended with several officers, and gentlemen with flambeaux likewise.

Then follow'd the generals of the several orders, and their servants.

Then the Sbirri *, with their *barigello*, or captain.

The *protonotarii apostolici*.

* Officers of justice.

Some officers bearing the four *treregni* [triple crowns] richly adorn'd with jewels; and three mitres.

The musicians of the pope's chapel, the prelates, the penitentiaries of S. Peter's.

The

The bishops, thirty-one in number, among them the Greek and Armenian bishops.

The cardinals, forty-six in number, with their trains born up, and officers attending, carrying their red hats of ceremony, (for they use red hats without tassels upon some other occasions.)

The senators and conservatori, and other officers of the city of Rome.

Then followed the host, placed upon a sort of table, and his holiness, as in the act of adoration to it, resting his arms upon the same table, and holding up his hands, the palms with the fingers stretched out, closed together: the table, on which the host is placed, stands upon a frame, which bears his holiness likewise, and is carried on men's shoulders; and there was a *baldachino* or canopy carried over the host and him, and incense wafted before them: the life guards in shining armour were on each side: the *camerarii d'honore* followed.

His holiness seemed to kneel, the folds of his robes being so dispos'd as to represent him in that posture, but he really sat on a seat hid by his robes, as one confess'd to me, with an apology for the imbecility of old age.

After them the *cavalli leggieri* [light horse] all with banners, helmets, and feathers; the officers in rich habits, with very fine armour.

The *cuirassieri*, and foot-guards clos'd the procession.

It may be a satisfaction to some that are curious, to have the several corps of the procession more particularly set down, [by others 'tis easily pass'd over.]

There was one with me whom I thought as able to instruct me in whatever we should see as any person in Rome: he told me the names hereafter set down, as they pass'd, but some orders he knew not the names of, and I have describ'd those, only by the colour of their habit.

I took this more particular account of the orders, &c. at the procession that was made in the first year of Innocent XIII. the former more general one, in the last year of Clement XI.

Orphans of S. Michael singing in parts.

White orphans, singing in the same manner.

Frati [brothers] di Giesu Maria.

Padri Francesi [French fathers] of the *Madonna dei Miracoli* [of our lady of the miracles] Franciscans.

Capuchins.

Fathers

Fathers of the Redemption [*ſc.* of captives] of the convent of
 S. Adrian. Their habit white.
 Fathers of S. Onuphrio. Hermits.
 French Minims, fathers. Black.
 Franciscans; of the convent of the H. Apostles.
 Franciscans, of S. S. Cosmus and Damianus.
Padri Serviti of S. Marcellus. Fathers.
 Franciscans of the Ara Cœli. A very numerous order.
Padri Augustini. Fathers.
 A black order.
Padri Carmelitani. White. Fathers.
 A black order.
Padri Dominicani.
 A dark-colour'd order.
 Regular canons of S. Pet. in Vincoli.
 Fathers of S. Bernard. White.
 Two black orders.
 A white order.
 A black order.
 Regular canons of the convent *della Pace*, [of the Peace.]
 Brothers of the college in S. Peter's.
 Parish priests.
 Canons of the *Bocca di Verita*, [Mouth of Truth.]
 Canons of S. Celsus.
 Canons of S. Maria inviolata.
 Pavilion of the Basilica di Sanct. Sanctorum, with bells, as de-
 scribed before.
 Another pavilion with choristers singing in parts.
 Canons of the apostolick chancery of S. Lorenzo in Damaso.
 The Basilica of S. Maria Maggiore, with musicians, canons,
 prelates, &c.
 The Basilica of S. John Lateran, with canons, &c.
 Officers, gentlemen, &c. with flambeaux, tapers, &c.
 Generals of the orders, with their servants.
 The Sbirri with their captain.
 The apostolick protonotaries.
 Four *treregni*, or triple crowns; and two mitres.
 Musick of the pope's palace.
 Prelates.

Peni-

Penitentiaries of S. Peter.

Bishops, thirty-one:

Cardinals, forty-six, trains born up.

Officers with their red hats, &c.

Senators and conservators, &c.

Host and Pope under canopy, as above.

Camerarie d'honore [gentlemen of the chamber, &c.]

Cavalli leggieri. Light horse, as above.

Cuirassiers.

Foot-guards.

The procession began from the Vatican side of S. Peter's church next the portico where Raphael's tapestries then were hung up, as I before observ'd was usual, and continued under a sort of occasional portico, whose covering was linen cloth, to keep off the sun, supported by wooden columns, wrap'd round with green boughs; festoons reaching all along at the top from one column to another; and in the midst, above each festoon, some sort of picture hung with a green garland round it. The way was all along strew'd with fresh sand, and bay-leaves scatter'd over it.

When they came to the Piazza di Scoffa Cavalli (about a quarter of a mile from the church, they call it a great deal more) they fetch'd a compass about that piazza, and went up by the portico on the other side the area before S. Peter's into the church. His holiness ascending the great altar, gave his benediction, and elevated the host. At the elevation, there was heard such a sound of the people thumping their breasts, as you hear when a regiment of soldiers are grounding their musquets.—Anthems singing before and after.

When his holiness was gone, the host, which after the elevation was repos'd by him upon the great altar, was carried by the canons, and plac'd on the altar at the upper end of the church.

After the papal palaces, comes next in dignity that of the Cancellaria, which is a noble structure, built round a large court, with porticos one above another.

The apartments are great and noble, as well those for audience and entertainment, as those which are set apart for business, for the attendance of the prelates and others, upon the affairs of the apostolick see. There

There is an antique Hercules, in the attitude of the Farnese; it is very fine, but small.

One of the halls is painted in fresco by Giorgio Vasari. Some very good paintings are in the galleries, and dispers'd in the apartments.

The eminent person, who inhabits this palace by virtue of his high office, is cardinal Ottoboni, vice-chancellor of the apostolick see. Heretofore they were called chancellors, while it was held by cardinals, as it has been now again; but for a considerable time it was in the hands of others, that were not cardinals; and he that held it then was called *cancellarii vicem gerens*; and there being a pretty long succession of such, when it came to be held by cardinals again, they were not mindful of restoring the antient title it had before.

This cardinal is a man of great courtesy and generosity, and makes all his entertainments *da grand prencipe* [as a great prince;] one particularly at which my lord Parker was present (I had the honour of being there likewise) which they say cost him six thousand crowns; it was in honour of the [then] new-elected pope.

In the publick piazza, before the palace, was a concert of vocal and instrumental musick, of a hundred and fifty performers: there were two large *palco's* or galleries erected, one on each side the piazza, for the performers, with others for such of the company as the numerous windows of the palace could not contain: at a distance, fronting the middle of the palace, was a machine, built in very handsome architecture, rais'd on an arch of rock-work, with several large figures, for the fire-works: the four principal figures representing the four quarters of the world. These, with others at a further distance, which they call *girandole*; whirling in a thousand varieties before the eye, and so numerous a chorus of admirable musick filling the ear, gave a surprisingly magnificent entertainment to both. The musick was a sort of drama, wherein the principal *personae* were the same as were presented on the machine, i. e. the four quarters of the world, who, sometimes in alternate song, sometimes in united chorus, celebrated the praises of the new pope, with the great advantages arising to the world in general, and to Rome in particular, from this her prince, pastor, and citizen*. Within the palace were entertainments of another sort;

* Being a Roman born, as already mention'd.
a long

a long suite of rooms finely illuminated, and tables set out with great variety of sweetmeats, and all sorts of fruits represented in ice.

The appearance of the company was exceeding splendid, a very great number of the principal quality of both sexes being there, and the ladies very richly set out with jewels.

The affable, genteel, and courtly address of the cardinal was an entertainment at least equal to any that I have mention'd.

His eminence was pleas'd to send us books of the drama the next morning.

Palace Far-
nese.

The palace Farnese, belonging to the duke of Parma, noble and fine as it is, one cannot see without some regret, when one considers the havock that was made in the amphitheatre for the building of it: most of the stones that were employed in it having been brought from thence.

The projections are all of stone; the flat parts are mostly brick, but the finest, and best wrought, that can be seen.

In the publick piazza before it are two noble fountains, with basons of oriental granite.

The principal front is not much adorn'd, but has a noble plainness which is truly majestick.

Whether the lights would not have borne to have been somewhat larger and higher, I leave to the more knowing to determine: certain it is, that the great dark space there is between the windows and the top of the rooms on the inside gives them somewhat of a melancholy air; perhaps that might be intended, as being judg'd consequently more awful.

The palace is built about a court, with porticos one above another going round it.

As soon as you enter the court, you are fronted by two great statues of Hercules, on the opposite side, both in the same attitude.

The people there take it for granted, that every body that comes thither is immediately looking out for The Farnese Hercules, (whose attitude is very well known by the many prints, drawings, and models after it that are in England) and so by way of pleasantry they ask, Which of those you see you judge to be that you seek for?—It is not very hard to distinguish, though the other, in the absence of the famous one, would make no

ill

in figure. The other is suppos'd to have been done while the best lay undiscover'd, either from such medals which have this figure on the reverse, or from some ancient small copy of the statue; of which there are several:—for that there is such difference in the proportions, as he that was capable of making that statue would hardly have been guilty of, had he done it immediately from the original.

The fine one was made by Glyco the Athenian, as appears by the inscription, ΓΑΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ.

The countenance is majestic and sedate, as ruminating upon the last labour he had been performing: which must have been that in the garden of the Hesperides, for (to the best of my memory) he has an apple in his right hand, which is rested behind his back. The body and limbs have an admirable expression of masculine strength [as that of the Medicean Venus has of female delicacy]—the joints well knit, the muscles strong, and yet no ways incumber'd or exaggerated; which excess Mich. Angelo was too much inclin'd to, lest you should not find it out that he was a master in anatomy;—like some that fancy you can't hear, unless they bawl to you.

Near this excellent statue stand the Flora, and a Gladiator; the extreme parts of the Flora are modern, but very good. All the rest is antique, and is clothed with the most beautiful drapery that can be imagin'd; and for the superior excellency of which this statue is particularly remark'd.—Signor Antonio Borioni, the famous virtuoso-apothecary, has a maim'd statue in much the same condition the Flora was in before it was repair'd, wanting the head and hands. The drapery of his too is admirable, and the sweep of the body beautiful; his seems to have been a Flora too.

The Gladiator, some say, represents Spicillus Mirmillo, a freed-man of Nero, who had signaliz'd himself by his bravery. A youth, whom he has kill'd, is thrown over his left shoulder. Others call this a Commodus, in the appearance of a gladiator. Gronovius is of another opinion, and will not allow it to be any gladiator: he supposes it to be an Atreus with one of the children of his brother Thyestes: Unless (says he) you'll suppose gladiators to have been fighting with boys. [This indeed he has on his back, is no more.] His description of this figure is very

just.—*Est imago sævientis, & atrocissimè contrectantis puerum, in quem crudelissimè vult consulere. Hinc arreptum pede dextro jamjam gladio est dissecturus; certè sic minabundus stat Atreus, atque irâ tumet.* “It is the representation of a person much
 “enraged, who very roughly handles a lad, whom he is going
 “to use with the utmost cruelty. He has caught him up by
 “his right foot, and is just a going to cleave him asunder with
 “his sword. With such a threatening countenance, indeed,
 “does Atreus stand, and swells with rage.” The messenger,
 indeed, in Seneca’s *Thyestes*, gives another account of the
 death of his children, *sc.* a formal sacrifice of them by the
 hand of a priest, with all accustom’d ceremonies. But such
 variations are a liberty allowable to poets of every kind, whe-
 ther versifiers or sculptors, &c.

In a waste ground, without the back gate of the palace, is
 enclos’d within a rude sort of a place, that famous groupe call’d
 the *Toro*; [the bull]. There is the bull, two men and two
 women, and a youth as big as life, with animals, and other
 ornaments. These, and the rock they all stand upon, are
 cut out of one block of marble. The story is, Dirce tied to
 the Horns of the Bull. The other circumstances of the story
 are too well known to need being inserted here. I did not find
 any inscription upon the marble, but ’tis look’d upon to be the
 same which is mention’d by Pliny as brought from Rhodes, and
 plac’d before the house of Añnius Pollio; the joint work of
 Apollonius and Tauriscus. It was remov’d from its first situation
 by Caracalla, and plac’d in his baths; in the ruins of which
 it was found in the time of Paul the Third. It is of unequal
 goodness in the several parts: the countenances of Zetus and
 Amphion have a noble expression of indignation and revenge:
 their hands, and the head of the bull, have a great deal of force,
 which none of the prints of it, which I have seen, do in any
 degree come up to: but the expression in the countenance of
 Dirce is not such as one might expect on the occasion: it is
 quite without passion. Antiope stands by as a spectator, and not
 much concern’d any way; perhaps the satisfaction she might
 take in the fate of her rival, and yet the horror naturally aris-
 ing from such a sight might be suppos’d as mutual checks
 upon each other, and so to keep her soul in an equilibrium.

Amphion's harp lies at one corner of the rock, and gives us an authentick, representation of the old *testudo cithara*. This groupe, taking it all together, must be esteem'd a most magnificent and noble performance.

In the same place are a great many other pieces of antique sculpture; some fragments, others intire. Among which a young Augustus on horseback, about the size of half life, is excellently good. And, a ram, which for such a subject is admirable: one would wonder how marble could be so soften'd into wool.

The gallery, painted by Caracci, is universally known, as to the design, by the prints that are of it. The execution is most masterly in all respects: and for colouring, it is certainly the very perfection of fresco-painting.

The several stories are separated from each other by large figures, in chiaro oscuro, of Termini, Cariatides, &c. which give a most agreeable variety, and a relief to the eye from such an effect, as the luxuriancy, which so great a work all painted in the proper colours, would have produc'd.

The idea of the figures of Polypheme, of which there are two in this work, seem evidently to have been taken from those of Pelegrino Tibaldi, in the *Instituto* at Bologna, under whom the family of the Caracci made their first studies in painting. The part of the story represented here is different from that at Bologna, and consequently so is the attitude too; I speak therefore only of the idea in general, being taken from the other, which I think must be manifest to those who have consider'd both.

Besides this admirable performance in painting, this gallery is adorn'd with several pieces of excellent antique sculpture, which are rang'd at proper distances all along it.

Here is the famous Homer, the original of so many others, which are antique too. We saw four together in one collection, [that of cardinal Albani] some a little varied in some inconsiderable circumstances, but all visible imitations of this.

There is likewise a vestal virgin of exquisite beauty, and several others, too many to recite.

But, I must not omit the Seneca, the very picture of signor Trevisani, a famous painter now in Rome. It is not necessary that a great man should be a great beauty.

There

There are a great many representations of this philosopher at Rome and elsewhere: as good a one as any, I think, is that of the great duke's at Florence.

Just as you come out of the gallery, in the room adjoining, you see the *Venus Callipygis* [with fair haunches] she turns back her head to look at them; with one hand she holds the drapery before her, which she has drawn from behind, and with the other she raises part of it above her head. The head is modern, and indifferent enough, but the back is excellent.

The occasion of this epithet being given to Venus, is deliver'd by Athenæus, and is as follows.

“ Two pretty young girls, daughters of a countryman near
 “ Syracuse, taking a walk in a publick way, fell into a dispute
 “ which of them had the handsomer buttocks. A young man
 “ happening to come by, who was son to a chief person in
 “ the city, they agreed to refer the matter to him, and both
 “ fairly shew'd him the parts in question. After a careful view
 “ of each, he adjudg'd those of the elder to be the handsomest,
 “ and became violently smitten with the lass. Back he goes
 “ into the city, sick of love, and tells his younger brother
 “ what had happen'd. Upon this, out went he, and taking
 “ his survey of the girls, fell in love with the other. The fa-
 “ ther of the young men coming to know of it, urg'd them to
 “ bethink themselves of more considerable matches; but find-
 “ ing all he could say signified nothing, resolv'd at last to indulge
 “ their love, sent for the girls out of the field, well to the
 “ content of their father, and married them to his sons. The
 “ young ladies [for such we must now call them] upon this
 “ got the name of *καλλιπύγαι* among their fellow-citizens, ac-
 “ cording to the Iambic of Cercidas the Megalopolitan.

Ἦν καλλιπύγων ζεύγος ἐν Συρακούσῃς.

There was a fair-haunch'd pair in Syracuse.

“ They being now advanc'd to a fair fortune, built a temple
 “ to Venus, calling her likewise *καλλιπύγον*.”

In the same room is a marble head, which they call Demosthenes, but it is very much different from other representations I have seen of him. It has no beard, the others have. It
 some-

somewhat resembles the head of the Rotatore at Florence; inso-much that I have known the plaister-cast of the one mistaken for the other, by some, that have not been well acquainted with both these figures, tho' otherwise well skill'd in things of this nature.

Among a considerable number of the Roman emperors, in another room, there is a famous bust of Caracalla, which is particularly esteem'd; it is a most elaborate, as well as masterly performance, and (as the Homer above mention'd) has had great numbers done in imitation of it, which we have seen dispers'd in several collections.

In the same room are two fine Bacchanals in basso-relievo.

Here is the plan of old Rome in marble, taken from the temple of Romulus and Remus, as has been already mention'd. There is extant a map of old Rome, which was taken in part from these marbles.

In another room is painted the history of that great general of this family, Alexander Farnese, but not very well.

The same subject is represented at Piacenza, and takes up a whole suite of rooms.

A particular account of this great man may be seen in Famianus Strada's history of the Low-country Wars.

In the hall is a large statue of the same Alexander, crown'd by Victory; the river Scheld in chains, and Flanders kneeling under him. This great groupe, they say, was cut out of the lower part of a pillar which once belong'd to the temple of Peace.

Around this hall are several statues of gladiators, and two of Piety and Abundance, by Guglielmo della Porta, Milanese, very good.

'Tis a thousand pities that so noble a palace as this is, should be left uninhabited, and in a manner desolate.

From a terrace behind this palace you have a view of the lesser palace of the same family (called therefore the Piccolo Little Far-nese) in the Lungara, on the other side the Tiber. And we were told there was once a design to have a bridge built over that river, and a communication made between the two palaces.

The lesser palace is rather mean than otherwise, if compar'd with the greater. It is uninhabited too, and very much neglected. 'Tis pity that the fine paintings of Raphael that are within cannot be remov'd to some other place, where better care might be taken

taken of them. But they are done in fresco, and consequently unmoveable, unless by taking wall and all.

One of them is the famous Galatea, with Nymphs, Tritons, and Cupids, a very gay design: there are several copies of it in England, besides the prints. It has been well preserv'd from fractures, but for want of fires, and by its standing not far from the Tiber, the colouring has suffer'd, thro' damps.—In the same room, with this celebrated piece, in a corner towards the top, they shew a large head in black chalk, done upon the plaister, by Mich. Angelo, in Raphael's absence, which was intended, as they say there, as a reproof to Raphael for making his figures in the Galatea too small. If that was the intent, there is a caricatura in the reproof; for had Raphael made his figures so large in the place where they are, they would have been monstrous:—Galatea had been then a fair match for Polyphemus.

On the same floor, is a room filled with the story of Psyche, all design'd by Raphael, but chiefly executed (as they say) by Julio Romano, i. e. the two large pictures on the flat of the cieling, representing the council of the gods, and the marriage-feast of Cupid and Psyche. The other parts of the story, introductory to this conclusion of it, and other fancies allusive to it, representing the Power and Triumph of Love, are painted in triangular compartments, separated by festoons of fruits and foliage, on the coveing slope, which rises from the wall to the flat of the cieling. These they say were mostly painted by Raphael's own hand, and do much surpass the cieling in the execution. The ground of that is a strong blue sky, with snowy sort of clouds, which is no advantage to the figures. This they told us was nothing so to that degree, till painted over by Carlo Maratti, who was employed to repair it. Bellori has given a large account of the story, and the performance; and under the prints of it engrav'd by Sir Nich. Dorigny, are summary accounts of the several parts of it, to which I refer the reader.

The Venus in the Council of the Gods is as clumsy and gross in the painting as 'tis in the print; one would rather take it for a design of Rubens than of Raphael. Pluto's side-glance towards her is admirably express'd in the original, as is Neptune's more direct one. But the Venus that comes in dancing at the
Nuptial

Nuptial Feast, is a most genteel and beautiful figure ; so light and airy, as if she could lead on her dance in pure æther, and not need the footing even of a cloud to fix her steps upon. The Mercury, which is painted at the upper end of the gallery [below the cieling] is, I think the liveliest figure I ever saw : you can hardly persuade yourself, but that he is really coming forward to meet you.

The paintings above stairs scarce deserve to be mention'd (at least after what we have been speaking of), though they call'd them all Giulio Romano's. Vulcan's forge, over a chimney in the first room, Giulio possibly might have had some hand in.

The Palazzo Barberini is a vastly large, and most noble palace ; being at the same time the habitation both of a prince, and of a cardinal, each having their separate grand apartments in it, either of them sufficient to make a great palace of itself. And yet there is, besides, another lesser one, of the princess Palestrina.

In this palace is a very large and fine library : the keeper of it, Mons. de Romain, is a curious and learned, but very morose gentleman. He would not so much as accept the money offer'd him by way of gratuity ; others in his station are upon such occasions generally more complaisant. He is the same person that wrote a large account in Latin of S. Peter's church, intitled, *Templum Vaticanum*. Throughout the apartments are dispers'd a perfect infinity of paintings, statues, and other curiosities.

The great stair-case has in the middle of it an antique lion in marble, mezo-relievo, in a very great taste. This lion is suppos'd by Bellori [*Veterum Sepulchra*, N^o 49.] to have belong'd to an old sepulchre at Tivoli, now destroyed ; but the memory of it is preserv'd by a drawing of Pietro da Cortona, and publish'd by Bellori from that. The Barberini-family might possibly come by this lion thro' the means of Pietro, when he was painting their great hall.

A pair of back stairs, on the other side, of the *lumacha* sort [winding,] are reckon'd the finest in Rome ; the area of these stairs is not round, but oyal.

Either of these stair-cases delivers you into a very noble hall, the cieling admirably painted by Pietro da Cortona, (as just now hinted) the Triumph of Glory, the four Cardinal Vir-

tues, &c. all by way of compliment to the family. There is a vast multitude of figures in this great performanee, and wonderfully good. It is there esteem'd the principal of his works; there is a vast luxuriancy of fancy shew'd in it, but I did not think it so degagé as what he has done in the Palazzo Pitti at Florence.

In a room adjoining is a cieling curiously painted by Andrea Sacchi: it represents the Divine Wisdom.

I shall trouble the reader with only a very few of the numerous fine things which we saw in this palace.

On the cardinal's side, is a fine antique statue of Brutus the consul, with the heads of his two sons in his hands.—The story is very well known.

A Satyr sleeping.

A large Bacchanal painted by Romanelli; there is one of the same among the royal pictures, at Somerset-House in London.

S. Sebastian carried by Angels, finely painted by Lanfranc.

There is a fine chamber of busts: Julius Cæsar, Scipio Africanus, Marcus Aurelius, Lucius Verus, and many others.

In another chamber, a fine bust, said to be of Alexander, with a helmet: and another of Pallas.

The cieling of this room is painted by Gioseppe Chiari, and is the best, I think, that I have seen of his works: it represents Plato in the cradle, and the bees playing about him. This, no doubt, was done in allusion to the Barberini-arms, which are bees.

In another room is a most curious portrait-bust, carved by Bernini, a lady of the family Galeoti, wife to one of the Barberini. I have seen other faces of his, full as well done as this: but there is somewhat in the drapery almost surpassing imagination. The delicacy of the lace about her neck and bosom, so wrought in marble!—it is not to be express'd.

In another room, some naked figures painted in chiaro oscuro, by Mich. Angelo, in capricious attitudes, called *Academia delle Forze*, as if it were a school for instruction, how to represent actions of strength and activity.

A fine picture of Leonardo da Vinci, two women: one of them has a flower in her hand.

In other rooms are Marcus Aurelius, as haranguing his army; Septimius Severus, a whole figure, both in copper.

Hippomanes and Atalanta in marble, fine.

An old Mosaic of Europa and the Bull, brought from the temple of Fortune at Præneste, now call'd Palestrina, whereof the family of the Barberini are princes.

Three Bacchantes in basso-relievo, on an altar, half round.

Isis and Harpocrates, with a cornucopia.

A very fine antique Venus asleep; marble.

A Boy asleep, finely painted by Guido.

Polypheme and Galatea, by Han. Caracci, in fresco, small.

The famous Magdalene of Guido, which (as I remember) they distinguish by the addition of *con piedi nudi* [barefoot.] And

A S. Francis over against it, by the same hand: of both these there are copies in England.

Noah and Cham, by Andrea Sacchi.

A S. Katharine, by Leonardo da Vinci; admirable.

A Roma Triumphans, an antique painting in fresco, with *victoriolæ*. Under it is a modern inscription, *Virtus, Honor, Imperium*, [Virtue, Honour, Empire.]

Over against this is a Venus, antique, likewise in fresco; with some boys added by Carlo Maratti: a good copy has been made of it by Thomaso Chiari, brother to Gioseppe.

Near these is a small head of an old woman, which has the most of nature of any thing, I think, I ever saw.

A Rogus *, and several other fine basso-relievo's.

The twelve apostles, whole lengths, painted by Carlo Marat: and, in another room, some whole-length portraits by the same.

* Funeral pile, with body burning, &c.

On the prince's side, is a celebrated picture of Nicola Poussin, representing the death of Germanicus. Mr. Richardson has a fine copy of it.

A saint praying; by Guido.

A Pest; by Carlo Marat.

The Baptism of Christ; by Andrea Sacchi.

Another Magdalen by Guido; somewhat in the attitude of that on the cardinal's side.

A Noli me tangere †; by Han. Caracci.

Silenus, an antique statue, fine.

Pope Urban VIII. in Mosaic. He was the raiser of this family.

† This is what they generally call the pictures which represent Christ after his resurrection, with Mary, &c.

A goat scratching his ears, marble, antique.

Some capricious fancies of Mich. Angelo, call'd his Dream.
There is a print after it.

Raphael's Mistress, painted by himself; with naked breast and arm. Upon the bracelet on her arm is written Raphael Urbinas. The picture has abundance of nature, but represents no great beauty. There is a copy of it above stairs, by Giulio Romano.

In the princess's apartment are,

A Christ asleep, and a Madonna; a fine countenance; by Guido.

A Holy Family, call'd Raphael. 'Tis doubtless of his design.
King Charles the First's Queen, by Vandyke.

A Holy Family and S. Catherine, by Parmegiano.

Some studies, as they call them, that is, drawings and sketches after Coregio's cupola at Parma; said to be done by Andrea Sacchi.

To avoid prolixity, I forbear adding several others in this palace which I took memorandums of.

But I must not omit mentioning the famous Vas Barberinum; the figure of the vase itself, with those of the basso-relievo's that are upon it, are in print. The ground is black, and the figures in the relieve are white: so that it is what they call *cameo*, and there they do aver that the black and the white in the stone are both natural. But Signor Ficaroni, upon frequent examinations of it, is of a contrary opinion: for that the ancients had certainly the way of making artificial *cameo's*; of which he shew'd me several in his possession; and made me a present of a little one that was so.

This vase contain'd the ashes of the emperor Alexander Severus, and was found in his tomb, within a vase of porphyry, which is now in the Capitol.

At cavalier Pozzo's we saw a copy painted in oil-colours by Nicola Poussin, of the basso-relievo's that are on it.

With this vase they shew'd us an antique *statera Romana*, [Roman steel-yard] with a bust for its weight.

There is a very pretty fountain in the middle of the salone, below stairs, looking to the garden.

A fort of trench goes along the back part, and side of the palace, and over one part of it is a bridge built by Bernini, in imitation of the ruins of an old one: it is very safe passing over it, tho' by the appearance one would not think so.

A very ingenious person who was with us, and one who had studied many years in Rome, architecture as well as painting, (but had never happen'd to see this bridge) was some time before he could be convinc'd that it was not a real ruin; so well is it represented.

As we were observing this bridge, I happen'd to cast my eye upon a marble inscription in one of the walls of the trench, that keeps up the ground from tumbling in; which, large and fair as it is, may easily escape the sight of a traveller, unless he be taken on purpose to see it, which we never were, tho' we several times visited this palace. It was the incredulity of my friend leading us to the further side of the bridge, that gave me an occasion of espying it. I found the inscription related to our nation, and so I transcrib'd it, as follows.

TI . CLAUDIO . CÆS.
 AVGVSTO.
 PONTIFICI . MAX . TR . P . IX
 COS . V . IMP . XVI . P . P.
 SENATVS . POPVL . Q . R . QVOD
 REGES . BRITANNIÆ . ABSQ.
 VLLA . IACTVRA . DOMVERIT.
 GENTESQVE . BARBARAS
 PRIMVS . INDICIO . SVBEGERIT.

This palace is built all upon strong pillars and arches, so that from the front you may drive a coach under it, quite thro' into the garden, which is on the back-side the palace.

The Palace Borghese is very large; the shape of it somewhat resembles that of an harpsicord. The principal part of it is built about a court, which has two portico's, one above another, with antique granite pillars, Doric and Ionic, and several antique statues.

On one side it is extended to a very great length, with a vista through all the apartments, to a fountain at a distance from the palace:

palace: this fountain stands upon another person's ground; but the prince Borghefe was at the expence of making it, that his prospect might terminate upon a beautiful object.

A bare catalogue only of the pictures that are in this palace would fill a large volume. I shall mention only a very few of them.

A celebrated picture of Domenichini. The Riposo di Caccia; 'tis of Diana and her nymphs repofing themselves after hunting.

Cæfar Borgia and Macchiavel, an admirable picture of Titian; by some call'd a Raphael.

A Last Supper by Titian.

A Presentation by Giacomo Bassan, excellently colour'd, has a vast force of light and shadow; and the figures are genteel.

A Magdalen by Han. Caracci.

Albani's Loves, the round. The originals of those multitudes of prints we see of them in England and elsewhere. There is a set of the same at Bologna, original too: i. e. a repetition of the same design by the same master; a practice frequent in favourite subjects.

A Crucifixion, said to be of Mich. Angelo; of which they tell the story, already more than once mention'd.

The Graces hood-winking Cupid; a fine picture, by Titian; it has a glass over it.

A ritratto of Titian's School-master, painted by Titian himself; a most admirable picture; great force and vivacity; and a lovely chiaro oscuro.

The Temptation of S. Anthony, by Han. Caracci. I think my Lord Burlington has one of the same.

The three Graces, by Raphael, after the antique.

Christ carried to Burial, by the same.

The Marriage of S. Catharine, by Parmegiano, excellent.

A ritratto of Paul the Fifth [Borghefe] by Marcello Pro-
vencialis di Cento 1609; a wonderful performance in Mosaic. The bits of stone are excessive small, so as to express even some single hairs of the beard, &c. and to mark out other the minutest touches. And yet the general parts are kept broad and open, and well colour'd. One would think such a piece of
work

work would take up a man's life, or disable his eyes for another like attempt. I have seen several of his performances, but this I think much the most capital.

In the chamber where the prince sleeps after dinner, are pictures of naked figures, and some of them a little lascivious.

There is Adam and Eve by Giovanni Bellino.

Leda, by Leonardo da Vinci.

Several Venus's of Titian. One of which is that so often repeated, where some women are seen at a distance, in another room, at a chest, as if looking for some linnen to cover her. The great duke has one, if not more of these, and we have seen others of them elsewhere.

There is a gallery, not large, but very richly adorn'd with marble, stucco and gilding: it is pannell'd with large looking-glass, on which are painted foliage and flowers, and Cupids playing among them, by Ciro Ferri. In this gallery are two fine marble fountains. Along it are several heads of emperors and consuls, of porphyry, and other stones, set in niches.

There is a parlour (with a large table of some fine sort of alabaster in the middle) all painted round with landscapes by Giovanni Francesco Bolognese.

It were endless to enter into further particulars of this most rich and magnificent palace. The prince was sent viceroy to Naples after we came away. He is esteem'd a man of great abilities and worth.

In the palace of the marquis Palavicini is a double ritratto: Pal. Palavicini.
'tis of Carlo Maratti, painting that of the marquis.

The busto of the marquis, by Camillo Rosconi, (the best sculptor now in Italy;) and the four seasons, represented by little boys, in white marble, by the same.

A great many other paintings by Carlo Marat, and many of Gaspar Poussin; particularly a very fine sea-storm, with Jonah and the Whale.

A naked Apollo crowning a youth playing on a sort of a harp-sichord, the strings set upright; a very fine picture, by Andrea Sacchi. This picture was once copied by Pietro da Pietris, who was himself a great master.

A Presentation, finely painted, in the chapel, by Pietro da Pietris.

In this palace is very rich furniture of velvet, embroidery, &c. Some of the paintings and sculptures of this palace have been since brought into England.

Pal. Chigi. The Palazzo Chigi has four lower rooms, all full of statues, and some of them exceeding good.

A very fine Bacchante.

A Silenus, esteem'd the best of any that is known of that subject.

A dying Cleopatra, somewhat different from that of the Belvedere, &c.

A Bacchus, drunk.

A Diogenes, *cum pene inter digitos, quasi micturus*. It was part of the character of that philosopher, and others of his sect, truly Cynic, to neglect and despise all rules of decency, so as not to stick at doing any of the most indecent actions even in the most publick places, and in the most open manner.

Several Gladiators; one particularly good.

A head of Caligula, in porphyry.

Tuccia, the vestal virgin, carrying water from the Tiber to the temple of Vesta in a sieve, to prove her chastity, which was called in question. One may observe in this statue an expression of so much modesty, accompanied with such an assur'd innocence, as I have not seen in any representation whatsoever.

I saw in the Capitol, a picture painted by Carlo Marat, of the same subject. Tho' his be a fine picture, one may venture to say however, that 'tis pity he had not consider'd this statue, (to which he could be no stranger) before he set about that performance. There is a print extant of the picture I speak of, engrav'd by Giacomo Freij.

This palace is very large and noble, has a world of pictures, and very rich furniture of all sorts.

Pal. Verospi. The palace Verospi (next door to this) has many fine statues, one of them stands full in view of the entrance from the street; 'tis a Hercules with a torch in his hand, searing the necks of the Hydra whence he had cut off the heads.

There is some good painting in the cieling of a portico just behind this statue.

Pal. Piombino.

In the Palazzo Piombino is the statue of the dying Mirmillo, well known by the copies and prints. It is an admirable statue,

statue, but the fingers of the left hand look too regular, like organ-pipes.

In the same room are two basso-relievo's, said to be of Mich. Angelo; one of them represents Moses striking the rock.

At the Palazzo Santa Croce are some fine sculptures. There ^{Pal. Santa Croce.} is a frieze in basso-relievo, an apparatus for the sacrifice of Suovetaurilia, or Solitaurilia, on occasion of finding the Sibyls books in the sepulchre of Numa Pompilius, Monte Janiculo. This sacrifice was most usually made to Mars. It is represented thrice on the Trajan Pillar; it is seen also on Constantine's Arch, and elsewhere. And the several animals, the boar, the sheep, and the bull, are always, in such as I have observed, led to sacrifice in the same order they are named in, except in this I am speaking of, at the Palazzo Santa Croce, where the order is inverted; Fabretti, taking notice of which, and of some other differences between this and other representations of the same solemnity, says, it rather exhibits a preparation for the Solitaurilia, than a full celebration of the sacrifice.—*Præparationem quandam potius quam Solitaurilia ritè instructa exhibere dicendum est.* The performance in this basso-relievo is admirable.

When these sacrifices were called Solitaurilia, they were understood to consist of animals which were all masculine and intire; i. e. not castrated; sc. a boar, a ram, and a bull; the etymology being taken *ab integritate genitalium*; for *solum*, in the Oscan * language, is said to have signified the same as *tolum, integrum, solidum*; and *tauri*, in the old Latin and Greek too, the part taken away by castration. *V. Fesli Antiq. Rom. ex Dempsterii emendatione*, l. iv. cap. xvii.

* The old Campanian language was a province of Campania.

Fabretti deduces a reason for leading the animals to sacrifice in this order from Varro, lib. ii. cap. iv. *de Re Rust.* who tells us that swine were the first animals that were sacrificed, and that from them (as says Fabretti) sacrifices even took their etymology. *A suillo pecore immolandi initium primum sumptum.* And, *Sus Græcè dicitur θύς, olim θύς, ab illo verbo dictus, quod dicitur θύειν, quod est immolare.* There is indeed a plain relation between *θύς*, a boar or sow, and *θύειν*, to sacrifice; but it seems, by the words of Varro, that the etymology ought to change place, and that *θύειν* did not take its

origin from *Urtis*, but rather gave that name to the animal, because slain in sacrifice.

Ovid gives us his reason why this animal was the first that was sacrificed.

— — — — *prima putatur*
Hostia sus meruisse mori, quia semina pando
Eruerit rostro, spemque interceperit anni.

Met. xv.

— — — — the delving sow,
 The first offender, felt the fatal blow,
 For spoiling of the crop, to death decreed,
 Murd'ring the harvest in the new-sown seed.

By Var. Hands.

A Bacchanal.—A Bacchante towards the middle of it is a most genteel figure; and all the rest are very fine.

Trimalcio, with his Gang waiting on him towards his Bed, some bringing eatables, some playing on musical instruments, according to Petronius Arbiter's description.

Another representation of this gentleman is to be seen in the *Admiranda*; taken from a basso-relievo in the Villa Montalta. The famous vase at Pisa is of the same subject.

Here are busts of Seneca, Aratus, Alcibiades, [so call'd, but not like others of him] Annus Verus, &c.

Pal. Spada.

In the Palazzo Spada, is the great statue of Pompey mostly naked; the right hand is extended, the left holds a loose drapery up to his side; a short sword tuck'd up among it.

When this statue was found, it lay so, that the head was on one man's ground, the body on another's. He on whose ground the body lay, claim'd it, as having so much the greater part; the other claim'd it as having the more noble part, and that which shewed whom it represented: each having thus a pretence, he to whom the matter was refer'd, adjudg'd to each the part that lay on his own ground, so the head was sawn off and given to one of the claimants, the rest to the other. The Pope hearing of the wise decision, bought of each of them his several share, and had them join'd again. This is Ficaroni's account

count of the matter : and thus he accounted to us for a visible seam that goes across the neck.

There are other fine things in this palace; some antique basso-relievo's. Perseus watering Pegasus.

Morpheus with poppies about his head, white marble. He is generally seen in black marble, as more alluding to night.

A *Bambino Romano* (as they call it) *co'l Mantello*; a Roman boy, with a cloak.

A boy with a *beretta* [cap] who serv'd at the Bacchanal feasts, with a skin over his shoulders.

A Venus, cloath'd, and Cupid. Seneca sitting.

Scipio Africanus, and Septimius Severus, busts.

In a little gallery are some figures in stucco, said to be by Dan. da Volterra.

Ganymede, &c. painted on the cieling, seems to be of the school of Mich. Angelo, tho' call'd there Giovanni Bellini.

Another room, stucco as above, and paintings in the Florentine manner.

In the great gallery is a most admirable *ritratto* of cardinal Spada, a whole-length figure, sitting; by Guido.

The Rape of Helena, by the same.

Massaniello's Revolution in Naples, by Mich. Ang. da Battalia.

Two fine Claude Lorains. Other landscapes by Gasp. Pouffin.

Several *ritrats* by Titian; and other good pictures.

There is a fine view from this gallery of the Fonte Janiculo.

The palace of cardinal Gualtieri, tho' not very remarkable upon other accounts, (at least so much of it as we saw) is a magazine of learning and curiosities. Pal. Gualtieri.

Besides the library, which consists of four large rooms, there is a suite of eighteen more fill'd with variety of curious things of several sorts.

In the first are busts and inscriptions upon marble, sepulchral and other. Upon an *ossuarium* (of which there are great numbers) is writ an adjuration that you do not violate it, in these words—PER DEOS SUPEROS INFEROSQUE TE ROGO NE OSSUARIA VELIS VIOLARE. M. CALPHURNIUS.

M. L. SULLA CALPHURNIA. M. L. FAUSTA LIBERTA. There is an antique basso-relievo of Aristotle in profile; he has a long beard, with a Phrygian bonnet on his head. Under it is written ΑΡΙΣΤΟΤΕΛΗΣ.

In the second, idols and other antique figures in copper, marble, &c. Among them is the Judgment of Paris in copper; it is small, and only two of the goddesses are there.

In the third, antique instruments, some used in sacrifice, some on other publick occasions, and some in common life. There is a fragment of an old triumphal chariot.

In the fourth, urns, some Greek, in *terra cotta*, found at Nola.

Several old Etruscan urns, some with basso-relievo's.

Some glass vessels which were within the marble urns, with figures done in gold on the inside.

Also *vota*, some in marble, others in *terra cotta*, &c. which they hung up in their temples: heads, hands, feet, and other parts.

Among them is a *Natura Fœminina*.

Two little pieces of antique fresco, Diana and Mars, found at Tivoli.

In the fifth, curiosities *antico-moderne*. A Genius, antique, fresco, somewhat after the manner that they describe the cherubs now-a-days.

A *ritratto* of Massaniello.

In the sixth, dishes of several sorts of earth, and modern urns.

In the seventh, mixt curiosities. An antique Venus, in amethyst; 'tis a bust, sixteen inches high, twelve broad.

An Europa painted by Guido.

In the eighth, curiosities, mostly modern, kept in cabinets. There is an antique Bacchanal in ivory.

In the ninth, Indian, Persian, and other idols.

In the tenth, China ware, which when first plac'd there, was undoubtedly a great rarity, and may possibly be most of it a greater now, since they have for so many years made that work far short of what they did formerly. Our ladies know how to put a just value upon old China.

In the eleventh, great variety of mathematical instruments.

In the twelfth, globes, spheres, charts, &c.

In the thirteenth, optical instruments of various sorts.

In the fourteenth, anatomical curiosities.

In the fifteenth, mummies, crocodiles, fishes, several land-animals; and other natural curiosities.

In the sixteenth, corals in great variety, very curious; and shells of beautiful colours and shapes.

In the seventeenth, all sorts of marble.

In the eighteenth, ores of all sorts, with other minerals. Petrified skulls; one with a viper twisted in it, which is petrified too.

This cardinal was, when living, the protector of the English nation: for all nations have their protectors among the cardinals.

At the Palazzo Matthei are some very fine sculptures.

Pal. Matthei.

Isidis Pompa, b. rel. It represents a procession for an Ægyptian sacrifice to that goddess. A print of it is to be seen in the *Admiranda*, N^o 16.

Some statues of emperors, naked, in postures of gladiators.

A bas. relievo of the Prætorian soldiers consulting, dressed in short tunicks, and having upon their arms long bucklers. The temple of Jupiter Fulminans, and a bull adorn'd for sacrifice, with the *popæ*, and other ministers.

A noted basso-relievo of Venus newly sprung out of the sea; she is held up on a *concha marina* between two Tritons. This, with the other parts of the same basso-relievo, is to be seen in the *Admiranda*, N^o 30. So I forbear adding any more about it.

On the stairs, are huntings of lions, &c. in basso-relievo, inserted in the wall, &c.

In an open gallery looking into the court is an ancient Sarcophagus, with a representation upon it of a vintage, and of the sacrifice of a goat to Priapus. Priapus holds fruits in the lap of his shirt, with a circumstance usual in the representation of that deity.

Several b. relievo's: Meleager hunting.

The Rape of Proserpina.

The three Graces, with Cupid and Psyche embracing.

There

There are two pillars, the capitals whereof are baskets, with eagles at top. These baskets must certainly be an imitation to what is said to be the original of the Corinthian capital, which is very well known.

In the publick Piazza near this palace is a fountain with good figures in brass, by Carlo Siciliano.

Pal. Giustini.

The Palazzo Giustiniani is another of the palaces of great rank: it has a world of pictures; and for number of statues and basso-relievo's does at least equal any in Rome.

The keeper of the Barberine library shew'd us two large volumes of prints after them; which to me seem'd but moderately perform'd. There are several of the time in England.

One gallery is set round with a double row of statues. There are indeed some indifferent ones among them; but others very good.

A head of Vitellius, good.

A bust of Julius Cæsar, with several others of the emperors.

A figure with a Phrygian cap, as I remember 'tis an Harpocrates.

The famous statue of Minerva, most highly valued, as being the same that was worshipp'd in her temple [where is now the S. Maria sopra Minerva.] They say the youth of Rome us'd to come and kiss the hand of this statue before they went to their schools.

A vestal virgin. The upper part of this statue is much better than the lower; the drapery hangs down from her middle perpendicular, and looks like the flutings of a pillar.

Hercules with the dragon; and apples in his hand.

Æsculapius with the serpent. There are two or three more of these.

A Bacchante. The design is very fine, but the execution not correct; therefore probably a copy, tho' antique, from some noted original, which is now lost.

Diana, with a dog, as in the act of shooting; but the bow is broken off.

A fine bust of Apollo; under it the harp and tripod, small.

A fine head of Jupiter, large; the manner very grand.

Another bust of Apollo, a fine face. The countenance of these Apollo's, and many elsewhere, have more of female delicacy

licacy than what is common even to young men. The hair of these is rais'd like that of women. The Apollo in the Belvedere is very much so.

A young Marcus Aurelius, a whole figure.

Two scenical masks, fine.—There are an infinity of these seen on the antique lamps, and some excessively comical; but these I speak of, are in a fine taste.

A fine Bacchante with grapes.

Cleopatra, with the viper about her arm, in the posture of Venus coming out of the sea.—A copy of this is over-against it, by Bernini, as they told us, with the addition of a small cup in her hand.

Busts of Pindar, Homer, Socrates, and others.

Meleager, a whole figure, excellent.

A large buck-goat; a noble style, for such a subject.

A ram, with drapery on his buttocks.

A priestess, in Parian marble.

In an out-place at the end of the gallery, is a vase, with figures in basso-relievo upon it dancing, and one sitting under, playing on a flute.

In the apartments, there is one room furnish'd all with pictures of Raphael, and his master Pietro Perugino, as they say, but I doubted much of many of those they call'd Raphael's. Indeed some are hung at such a height, that one could not well judge of them. They are mostly Madonna's.

In another room is a picture of Titian, of that favourite design which he repeated so often, the Woman with the Looking-glass.

S. Paul the Hermit, and S. Antonio, by Guido; a raven bringing them bread.

The Angel fetching S. Peter out of prison, by Galardo Fiamingo; a light as of a torch comes in at the door of the prison.

A piece taken out of a wall, painted in oil upon plaster; somewhat in the manner of Parmegiano: it represents a woman's head in the middle, an old head on one side, and a boy on the other.

Some of the statues in the apartments are, Marsias excoriated, and Apollo with his skin. A Hygieia.

A Diana

A Diana Ephesia Multimammea, with animals. Cybele is often express'd much in this manner; the name they give her, when so represented, is, *παναίολος εὔτις*, [all-various nature,] but she has the distinguishing addition of a castle or tower on her head. figures made up of these compositions which join things wholly heterogeneous merely because emblematical, are no way agreeable to the eye.

Two centaurs, a male and a female.

A bust of Innocent the Tenth.

I think it was in one of the apartments of this palace that I saw a bust of a woman, which, instead of a representation of growing hair, had a perfect stone peruke very much in the shape of one of our bob perukes, and moveable, so as to be taken off, or put on at pleasure.

In an open gallery at the top of the great stair-case, is the famous alto-relievo of Amalthea, giving young Jupiter goats milk to drink out of the horn of Achelous. The goats are playing about the rock on which the Jupiter sits, and behind him is a young satyr playing on his pipes. This is in the *Admiranda*, N^o 26. Bellori, in his notes upon it, reckons the eagles which are at top as *parerga*, only put there for ornament: but, sure they have some meaning; the eagle being the bird of Jupiter [*Jovis ales*,] here is a young brood of them attendant upon their new-born master; and the serpent, which is there, may possibly represent Achelous in his former shape; who (as stories tell us) was first a serpent before he became a bull.

There are other statues.—A fine Apollo, with the harp and plectrum.

Titus the emperor. Septimius Severus. M. Aurelius, good.

On the second stair-case is an admirable Apollo in alto-relievo. This is esteem'd one of the finest things in this palace.

A woman in basso-relievo sleeping. There is one in the print of Raphael's Pest somewhat like it.

A figure on a panther, with a garland of vine-leaves about the head, &c. An inscription under, *Scorpidi & Isidi sacrum*.

In the court, is an old basso-relievo on an altar, *Herculi sacrum*, the Labours of Hercules, and a sacrifice to him.

A Roma Triumphant.

A Roman

A Roman consul sitting.

Two Fauni on each side of an altar.

Two figures call'd gladiators; one has the other under him.

The swords (if they had any) are broke.

A fine Hygieia, with the serpent and cup.

On one side the Piazza de' S. Apostoli, stands the Palazzo Pal. Colonna. Colonna, which by the appearance it makes on the outside, does not give you any reason to expect the beauty, magnificence and elegance you find within.

There are many noble apartments, and finely adorn'd every way. But, above all the rest, is that most beautiful gallery, which surpasses all I ever saw, not for length, (for it has little more of that than to give it the denomination of a gallery) but for the agreeable proportion, and graceful disposition of all the parts of the *vase* * itself; and the richness, the fine choice, and proper adjustment of the ornaments.

* As they file the body of the gallery.

They lead you to it artfully enough, thro' a narrow blind corridore enlighten'd only by *geloſie*, as they call 'em, small lattices along one side; which, like a discord in musick before a full harmonious close, heightens the surprize, when you find yourself immediately in one of the most glorious galleries in the world.

The cieling is vaulted, and painted in fresco: the subject is the history and exploits of several of that noble family, particularly the victory of Marc. Antonio Colonna over the Turks in the Levant.

The frames of the windows are of marble; and between them are pilasters of *giallo antico*, a sort of yellowish marble, highly esteem'd; the order is, the Composite: the capitals are of white marble. Military trophies of stucco gilt run up each side of these pilasters. The cornice, which goes round the top, is all gilt likewise. At proper distances are pannels for pictures, fill'd with those of the best masters.

The floor is, of all I ever saw, the finest in all respects. The choice of the several sorts of marble, which makes the pavement, is judicious and happy, the several colours set off one another perfectly well: there is just so much variety of sorts as to divert the eye, not to confound and distract it:—a fault which I have often observ'd in the mixture of too many sorts of

R r

marble.

marble. The several pannels or compartments, into which it is divided, are fine and large, the design is great, and dispos'd with a noble gusto.

Lovely marble tables, with antique statues, busts, and other valuable and rich furniture, are plac'd in the most agreeable manner all along on each side.

At each end is a sort of lobby, or entrance, of the same breadth with the gallery, and adorn'd after the same manner, with paintings on the cieling, &c. These have their communication with the gallery by a large opening, arched at the top, and grac'd with magnificent pillars, of the same materials and order with the pilasters I mention'd before.

By the time you have pass'd through this beautiful gallery, and are got to the further end of the farthest lobby, and turn back to take a review of it, they have open'd a door at the other end, beyond the place where you first enter'd, which discovers a part of the garden, where as you at once look thro' the lobby you stand in, the gallery, the lobby at the other end, and the garden, you have a fountain there, which terminates the view.

There is in this palace another gallery, (a little one) all painted with geographical charts, somewhat in the manner of that very long one in the Vatican.

In a room adjoining is a bed, in the form of a *concha marina*, [sea-shell] with four sea-horses at the corners, Nymphs and Zephyrs at the sides, with flying Cupids above. They are of wood, all gilt over. This bed was made at the birth of the present prince Colonna, for the princess his mother to receive her company upon that occasion, where she sat like a Tethys or an Amphitrite.

In one apartment are silver flower-pots, with basso-relievo's, finely done, after designs of Raphael.

At the top of the stairs, facing the door of the great hall, is a head of Medusa in porphyry, which was found in the ruins of Nero's golden house, to which they have given this Inscription,

*In hac aureâ domo memoriam Neronis habes, non facta;
Medusæ caput, non damna; monumentum huic solo datum
placare Medusas, non ferre Neronis.*

“ In this golden house, you have a memorial of Nero, not his actions: the head of Medusa, not her mischiefs; a monument, that to this ground it is granted, to make Medusa’s harmless, and not to suffer Nero’s.”

Besides the numerous fine paintings, which are in the several apartments above, there are a great many in the summer-apartments below, with statues, busts, basso-relievo’s, and pleasant fountains.

One of these apartments is painted in fresco with landscapes, by Gasp. Poussin: and another, with sea-storms, by Tempesta.

There is likewise a wreath’d pillar of *rozzo-antico* with little figures and foliage.

Among the b. relievo’s, is that most curious one of Homer’s apotheosis or consecration. It is to be seen in the *Admiranda*, toward the latter end; so I forbear enlarging on it here.

There are two or three ascents of gardens behind this palace. Here were the baths of Constantine, (as has been said); and part of an old aqueduct serves now as a wall to part of the garden.

Here was likewise a temple dedicated to the sun, of which some vast fragments are now to be seen in one of the upper gardens. A piece of a cornice, with the modiglions, &c. almost twelve foot square, all of one piece. A piece of a Corinthian capital of a vast size; part of this was lately saw’d off. Part of an architrave and frieze, both of one stone, almost sixteen foot long, all of white marble.

At the accession of Innocent XIII. this prince made a musical entertainment in his garden. The musick was upon two bridges which lead from the palace over a publick street to the garden. The orange-trees were hung with lamps put in the hollow’d rinds of oranges, and stuck among the branches, as growing fruit. During the intervals of the musick, the fireworks were played off at each end of the garden.

These princes, the Colonna’s, by virtue of their office of constable [*contestabile*, or *comes stabilis*, as I have somewhere seen it in Latin] assist at some of the publick ceremonies, at the right hand of the pope.

This is a very noble family, and has produced several popes, cardinals, and generals, whose portraits are hung in the great hall on each side the *baldachino*, or canopy of state.

Besides other great revenues, the whole town of Marino is theirs, where they have another fine palace.

Pal. Bracciano.

In the same Piazza de' S. Apostoli, opposite to the palace I have been speaking of, is that of the Duca di Bracciano, built by Bernini, lately a singular treasure of paintings, as it is still of sculptures, with which the summer-apartments, consisting of four ground-rooms, are finely fill'd.

The paintings were purchas'd by the then regent of France, and carried away while we were in Rome.

Such a beautiful sight of Corregio's I never saw, as were in this collection:—but, as these, and the rest of those admirable pictures, have now ceas'd to belong to the palace I am here speaking of, I shall not enter into particulars of them:—they are now to be seen nearer home: and to a true lover of such things, it were well worth a voyage to France to see such singular master-pieces: several of them, they say, did belong to our king Charles the First, and were, after his death, bought and carried hence by the queen of Sweden, and after her decease, came into the hands of the family Odescalchi [now dukes di Bracciano.]—They are now got pretty well on their way back again towards England, where every English virtuoso cannot but wish to see them safely lodg'd.

I shall only mention one of the pictures, which is said to be done by Mich. Angelo, and passes for an original design of his:—but it is not so.—I accidentally observ'd in the duke of Parma's collection an antique Cameo just in the same attitude: it is the rape of Ganymede: it is a small picture, and finely perform'd. I have seen a larger one in England of the same design, and said to be of Mich. Angelo likewise; but 'tis nothing so good as that I am speaking of.

Among the statues, there is a dying [or sleeping] Cleopatra; much in the attitude of that in the Belvedere, and Villa de Medici.

Julius Caesar standing in his sacerdotal habit, as Pontifex Maximus.

A Faunus with his pipe.

A bull and a cow, antique, and most excellently perform'd.
Whether

Whether this may be taken as a proof of their excellence, I know not; but a dog that was with us, and was remarkable for his subtlety and cunning, was deceiv'd by them as much as the birds were by the grapes of Zeuxis; for he bark'd eagerly, See the Ad-
de. da. as if he was going to fasten upon them.

These are said to have been made in allusion to the cow and bull that drew the plow, with which the foundation of Rome was mark'd out.

This ceremony in the marking out the foundations of cities was taken from the old Tuscans, whose country, Etruria, is called the Mother of Superstition, [*Arnobius adv. Gent. l. i.*] The method of it was this: they yoked a bull and a cow together, the bull on the right, the cow on the left, or inner side: it was called inner, because the course the plow took, was towards the left, by that means turning the turf to the left or inner, and leaving the furrow on the right or outer side: the compass being thus mark'd out, the foundation of the wall was laid within it. He that held the plow was *cinctus ritu Gabino*, "girt after the Gabine manner;" which, according to some, was with the *toga* [gown] thrown over the left shoulder, the right being bare; according to others, part of it covered the head, and the rest was girt about the body, and drawn up and shorten'd by the cincture. [See Servius upon the fifth and seventh *Æneids*.]

Fabretti, from an old Greek MS. gives us an account of a conceit which was couch'd under the yoking the cow and bull, in this manner. "That the male was yoked on the side towards the country, the female on the side towards the town; as denoting that the males should be terrible to foreigners, the females fruitful to the inhabitants; ὥστε τὰς μὲν ἀρρενας τοῖς ἔξω γίνεσθαι φοβερούς, τὰς δὲ θηλείας τοῖς ἐνδον γενίμους."

In the next room are, Apollo and eight of the Muses; the ninth is in the Capitol. The Muses are antique, but not of the highest taste. The Apollo is modern.

Behind his back is Pegasus, painted in fresco on the wall.

Between each of the Muses are antique pillars, of several curious sorts of marble, with busts on the tops of them.

In the following rooms are,

Clitia, with the sun-flower into which she was transform'd.

Two beautiful figures, called by some, Castor and Pollux, by others, two Hymens, by reason of the torches in their hands. By these stands a little figure, holding an egg in her hand; which those of the former opinion call Leda; those of the latter, suppose it to be a Lucina, or some goddess presiding over women in child-bearing; and that the egg is no other than an emblem of fecundity.

A most beautiful Venus, in the attitude of that of Medicis, cloath'd with a delicate thin drapery, most agreeably conforming with the naked, and even shewing thro' it the form of the parts it covers.

Another beautiful Venus, as coming out of the bath. One of the Ptolemy's, king of Egypt.

A faun, with a young goat on his back, admirable.

A round altar of white marble, with a most curious basso-relievo upon it, representing a sacrifice to Bacchus.—It is to be seen in the *Admiranda*, fol. 44 and 45.

There is the same design, but with the addition of one faun upon a large and beautiful vase, in the Villa Giustiniani. This has more marks of age, and is probably the original, but the other is antique too, and admirably perform'd.

Pal. Rospigliosi.

In the palace of duke Rospigliosi, is a fine picture of Nic. Poussin, representing a dance, and Time playing on a harp.

A Crucifixion, by Guido; with a fine marble bust under it.

S. Peter in Mosaic, by Ph. Cocchus. The guardaroba told us that a thousand crowns had been lent upon it.

There are some antique paintings, but of no great style:—they look like Indian.

On the cieling are painted the Rapes of Jupiter and Europa, Neptune and Theophane, Pluto and Proserpina.

There is a fine bason of *verd antique* two yards diameter; and a table of fine oriental alabaster.

At the garden-house, on the outside, are some good antique basso-relievo's, huntings of lions, &c.

On the cieling of the portico is the famous Aurora of Guido, so well known by the copies and prints of it that are in England.

At the ends of the same portico are the Triumphs of Love and of Virtue; by Tempesta.

Within

Within the apartments of the garden-house are,

An An'romeda by Guido, the same as the duke of Devonshire's; the colouring is warmer than that of his grace's: but I know not whether 'tis better for that or no, or whether a somewhat colder colouring do not full as well suit a figure in such a situation; expos'd naked, chain'd to a rock in the sea, expecting every moment to be devoured by a horrible monster, which advances towards her with dreadful wide-open'd jaws: the colour of the sea is turn'd blackish.

Sampson pulling down Dagon's Temple upon the Philistines.

David with Goliath's Head. In this piece Saul is tearing his garment as in vexation to see David win the hearts of the people.

Adam and Eve; he is giving her leaves to cover her nakedness. The Adam and Eve are by Domenichini; the animals by Piola.

S. Peter Martyr, by Preziani. He is writing *Credo* on the ground with his finger dipt in his blood.

Rinaldo and Armida, by Albani.

In the great and noble palace of prince Pamphilio are abundance of fine paintings, by Titian, Han. Caracci, Guido, Lan-
franc, Pietro Perugino, and others, which I will not trouble the reader with particularizing.

There are portraits of the two famous lawyers, Bartolo and Baldo, by Raphael.

A very fine S. Catharine, by Benvenuto da Garofalo.

The ritratto of Innocent X. who rais'd this family, by Don Diego Velasques, [a Spaniard] half-length, very boldly painted.

Another of Donna Olympia, that pope's sister-in-law, favourite, and governess, by Scipio Gaetano.—For a full account of this famous lady, see her life written by the Abbate Gualdi.

Among those by Han. Caracci, is a Susanna and the Elders, the same design as that of the duke of Devonshire's.

Two very fine and large Claude Lorains: one of them represents the Setting-sun; a most lively repose!

Other landscapes by Gaspar Poussin, Paul Brill; and some most elaborate brughells.—But of these, enough.

Over

Roman College.

Over against this palace is the Roman College [Jesuits,] where are two long galleries, meeting in a right angle, with repositories of curiosities and antiquities from one end to the other. There are a good many trifles among them, but the greatest part are very curious.

The collection was first begun by father Kircher, but much increased by father Bonanni, who has published a large account of them in several books.

There are great numbers of urns, inscriptions, basso-relievo's, sepulchral lamps, and lachrymatory vessels: abundance of *ἀναθήματα* or *vota* to the heathen deities, in marble, and other materials.

The habits and weapons of war of several remote nations.

Instruments for sacrifice, and other utensils of the antient Romans.

The habits of all the very numerous religious orders of both sexes that are at this day, very prettily and freely painted, much about the size of the prints that are done after them, and publish'd in father Bonanni's books upon that subject.

An infinity almost of other curiosities, artificial and natural, which are describ'd and explain'd by that learned father, in his several volumes. He is communicative and obliging, more indeed than a man almost worn out with labours and years could be expected to be.

Cardinal Albani's collection.

Cardinal Albani's collection of statues, busts, and basso-relievo's, is very valuable. They are (I think) the property of cardinal Alessandro, the younger brother, for there are two of them, both cardinals, nephews to Clement XI. The elder is Annibale, who was made *camerlingo* [chamberlain] in the time of that pope.

It is the custom in the court of Rome for a new-elected pope, soon after his accession, to raise to the degree of cardinal, a nephew of that pope who had made him one——So Don Alessandro Albini (for so he was call'd before) was rais'd to that dignity by Innocent XIII. who himself was rais'd to it by Clement XI.

Some of the things I noted in the fine collection I have mention'd, are as follows.

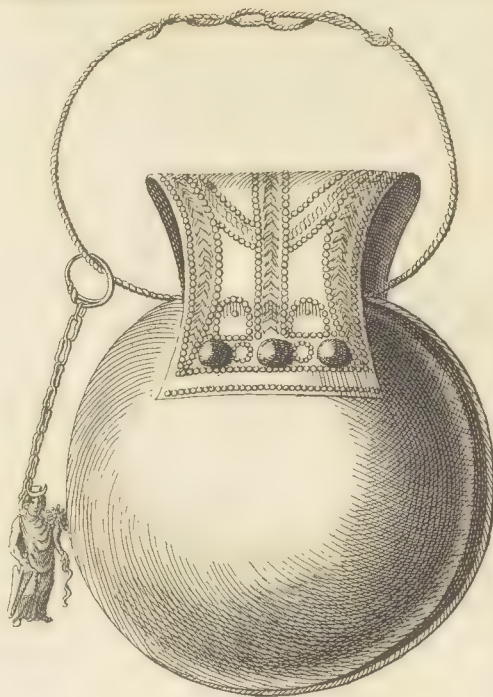
Otho, a head; rare, as are his medals, a natural consequence of so short a reign.

A



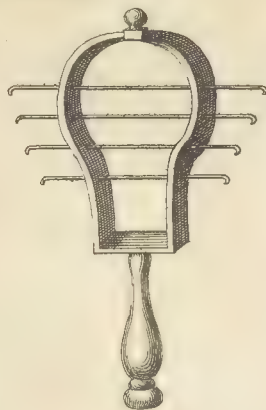
Bulla Aurea.

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Sistrum.

P. 313

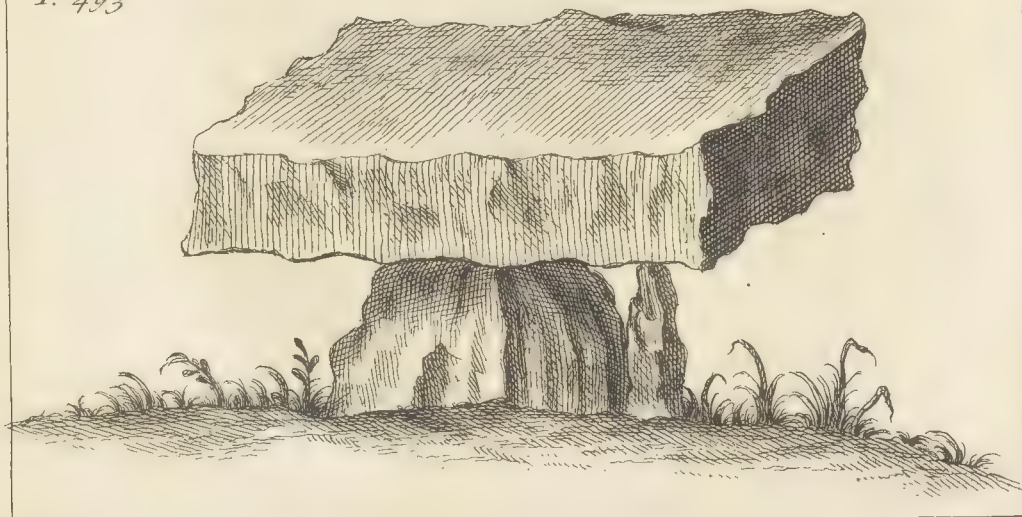


P. 420.

Loadstone



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ROME. CARD. ALBANI'S COLLECTION.

313

A Cæstarius, with a defence on his head representing iron-plates, crossing one another; or, perhaps, thongs of leather: this is esteem'd rare too.

One making a will [basso-relievo;] a representation of the same person's head, with a round frame about it, in the same piece.

Perseus taking Andromeda by the hand, to assist her descent from the rock, the sea-monster lying dead under; a fine basso-relievo.

There are others of the same design in Rome; one I remember particularly, at one end of that basso-relievo, at the Palazzo Mattei, already mention'd; wherein is the Venus newly sprung out of the sea.

Here is likewise a Copia, Ægyptian, a whole-length figure.

An urn of oriental alabaster fix'd within a large vase, with some cement at the bottom.

A boy, with a great old mask on his head, his hands wrap'd in the beard.—This was found at Antium.

Antisthenes, a whole-length statue.

Two busts of Plato.

Alexander with a helmet, and armour; fine ornaments on them.

Pyrrhus, in alto-relievo.

Pudicitia, [so call'd by Ficaroni] with a garland of bays, the berries on it; her hands wrap'd in the drapery; finely preserv'd.

Venus, the same as that de Medicis; the upper part antique and fine; the lower, modern.

A bust of Sappho: the great duke has another of her very like this.

Isis, or a priestess of hers, a whole figure, Ægyptian, with the *sistrum* in her right hand, and a vase for the *aqua lustralis* in her left.

The figure of a *sistrum* is here presented, as it is seen in the statue I speak of: the cross-wyres were loose, which they shook backward and forward to make a rattling noise.

The great duke has a real antique *sistrum* at Florence, in much the same figure with this.

*Isis & irato feriat mea lumina fistro,
Dummodo vel cæcus teneam, quos abnego, nummos.*

Juv.

Let Isis' angry *fistrum* finite my eyes,
So I, tho' blind, may keep the forsworn prize.

• These names are under the respective busts, in Greek letters, as I have written them.

ΠΙΝΔΑΡΟΣ *, a bust.

ΕΠΙΚΟΤΡΟΣ *. The face of this is a good deal like what we see of Socrates.

ΑΣΚΛΗΠΙΑΔΗΣ *

Marc. Aurelius Anatellon.

Scipio Africanus.

Diogenes.

Euripides : two of them.

Homer : four of them.—All these are somewhat like the famous Farnese.—One of them comes pretty near it in goodness.

Zeno, a long face with a beard.

A Pompey, no beard, the face rather full and roundish than otherwise. My lord Malpas has a fine bust, which has a good deal of general resemblance to this, but somewhat thinner and older.

Sylla.

Faustina, senior.

An Egyptian basso-relievo. It represents, to the best of my memory, an *Isidis Pompa*, "A Procession in honour of Isis."

Hadrianus, and Sabina his empress.

Six curious busts of the Antonine-family, found some time since at a villa of prince Cæsarini [call'd Villa Antonina] at Città Lavinia near Genzano.

These six busts represent Antoninus Pius ; Marcus Aurelius ; the same when young ; Faustina junior, his empress. Annius Verus, with the *latus clavus* ; so call'd by Ficaroni. Of the *latus clavus*, more will be said hereafter.

A young Commodus. These are all exceeding beautiful, and in perfect preservation. Signor Ficaroni told us they were all found in several niches in one room pav'd with Mosaic, and that he saw them there : that they were at that time (as indeed they still continue) all fresh and no way damag'd.

Prince

Prince Caesarini had a favour to ask of Clement XI. and made his way by presenting these busts to his nephew. That prince had no occasion in the succeeding pontificate for such methods; he then became [by affinity] a pope's nephew himself, his princess being niece to Innocent XIII.

There is a curious bust of Caligula, in a stone called *bassalte*, very hard, and of an iron colour.

Domitianus and Domitia: the medals of her are very rare, and of great value.

Nero,—Nerva, and some others of the emperors.

The busts of philosophers in this collection are fifty-five in number.

There are several Sarcophagi with fine basso-relievo's; one of them is a boar-hunting, very fine.

A lynx cut in a sort of stone they call *pavonazza*, which is naturally spotted, and has a very agreeable effect in the representation of this spotted animal.

Besides these mention'd, there are a great many others, very curious and valuable.—They were not, when we saw them, set up in the cardinal's own palace: the gallery design'd for them not being ready.

In the Palazzo Ruspoli is a long visto of rooms very noble, Pal. Ruspoli, with double door-cases of *giallo antico*. Many of the rooms are painted in fresco, cieling, and walls. The great stairs are of Greek marble, each of one piece.

In this palace are a great many antique statues, busts, and basso-relievo's; I shall mention only a few.

A large bust of Nero.

The three Graces.

Julia Mammea, with a perfect bob peruque.

Plautilla, with her hair tied up behind, just as our ladies now tie up their's.

A basso-relievo of a soldier taking leave of his wife, upon his going out to war; on one side is a serpent (the symbol of Æsculapius) in a tree, as an augury of health. This piece is much esteem'd by the curious.

Silenus, and young Bacchus; two of them.

Didius Julianus, a lawyer, who bought the empire.

Claudius; and Hadrian; both whole figures.

Julia Pia, wife of Septimius Severus, dress'd as an Iole, a whole figure. Several Fauni.

Antoninus Pius, Commodus, and other emperors, frequent elsewhere.

Pal. Fiorenza. In the Palazzo Fiorenza, Campo Marzo, in the Conte de Fede's apartments, is a groupe of two figures (probably Salma-cis and Hermaphroditus) exceeding fine.

A head of Apollo, and the trunk of the same, separate.

A Terminus. All these were found not long since in the Villa Hadriana, in the way to Tivoli, belonging to that count.

Some portraits in oil, by Bernini, a bold masterly manner: but sculpture was his excellency, as 'twas Mich. Angelo's.

Several other good pictures and drawings.

Pal. Altieri. The Palazzo Altieri is a very large and magnificent structure. They say there are in it three hundred sixty-five rooms. The stair-case is esteem'd the grandest in Rome. The apartments are very noble, and richly furnish'd. The door-cases are of Sicilian jasper. The cielings of some of the rooms are painted by Carlo Maratti, Nicola Berettoni, and Francesco, or Fabricio Chiari, not known here so well as Gioseppe Chiari is. One great hall has part of its cieling painted by Car. Marat., but was never finish'd: though there is a print extant of the whole design, engrav'd by Giacomo Freij. There are a great many fine pictures, by Claude Lorain, Salvator Rosa, Philippo Laura, Borgognone, Paolo Veronese, Andrea Sacchi, and other great masters.

There is a ritratto of Titian, by himself.

Another of a boy, one Domenico Jacovacci, said to be of Raphael; but it seem'd to me more of Titian's manner.

In one room is, what they call the *grotta finta*, a representation of a solitary retreat, as for a hermit; with rocks all round, and a cave for his repose: the several parts are painted on cloth, and disposed in a scene-like manner, romantick enough.

Pal. Savelli. The Palazzo Savelli stands within what was the theatre of Marcellus, a considerable part of which does now remain. The fabrick is antient, as was the family (now lately extinct) which inhabited it, being descended from the antient Roman Sabelli.

We saw in the court of the palace some antique basso-relievo's, a fight of gladiators with a lion, bear, and tiger.

Two Sarcophagi of marble, one with the labours of Hercules, the other of a man combating a lion; a deer underneath.

A basso-relievo of Marc. Aurelius after his conquest of the Sarmatians, and an ambassador of theirs kneeling before him. This is much in the manner of those on the stairs in one of the wings in the Capitol, and is suppos'd to have been taken from the Arcus Portugalliæ, as those were.

In the Palazzo Massimi are two curious pieces of antique Mosaic, representing combats of the *Retiarii* and *Secutores* *. Pal. Massimi. * For an account of these, see Kennet's Roman Antiquities. In one of them are written the names of the combatants, Calendio and Astianax; the former being the *Retiarius*, and the latter the *Secutor*: and 'twas he that got the victory, as the inscription tells us [*Astianax vicit*] tho' the other is represented there to have so much the advantage, as to have thrown his net quite over his adversary.

There are likewise other Mosaics of gladiators, and one of a crocodile devouring a man.

A fine Sacrifice in basso-relievo. And

Another basso-relievo in Mosaic. Performances of this kind are what we very rarely meet with.

Some of the paintings that were found in the sepulchre of the Nasonian-family, commonly call'd Ovid's tomb.

A curious sepulchral urn of porphyry, with a cover, found within a large vase.

Some of Pietro Santo Bartoli's designs after the antique, finely copied by cardinal Massimi. There is in this palace a whole book of those done by Bartoli himself; but the keeper of them was out of the way, so that we did not see them.

There is a *ritratto* by Raphael, two by Titian, and one by Guido; and a *ritratto* of the cardinal, by Carlo Maratti.

An *Æsculapius*, and *Telesphorus*, with a dress like a Capuchin.

On the outside of the house, is a Hunting in basso-relievo, and paintings to the street, by Polydore.

In a portico within the court is a great statue of Pyrrhus, in very fine armour.

There

There is painted by Perino del Vaga in another portico, Jupiter drawing up a groupe of figures by a rope or chain, which seem to be the gods and goddesses in Homer, whom Jupiter challeng'd to take one end of the chain while he held the other,

Σειρήν χρυσείην ἐξ ὑρανόθεν κρεμάσαντες
Πάντες δ' ἐξάπλυσθε θεοὶ, πᾶσαιτε θάιναι,

defying them all to stir him from his place, and undertaking to draw them and the whole world at pleasure; and then to fix the chain round the top of Olympus, and leave them all hanging at it.

Macrobius makes a moral application of it in the following words—*Invenietur pressius intuenti a summo Deo usque ad ultimam rerum fœcem* ----- *Connexio: & hæc est Homeri Catena Aurea, quam pendere de cælo in terras DEUM jussisse commemorat* —“ There will be found, by him that observes
“ attentively, from the supreme God, quite down to the
“ meanest of things here below, a connexion, which ties them
“ all together by mutual bonds, and is in no part broken, or
“ interrupted. And this is that Golden Chain of Homer which
“ he mentions to hang down, by Jupiter's command, from heaven to earth.”

There is a fair sepulchral inscription in marble, which Signor Ficaroni made a present of to the marquis Camillo Massimi, at the digging up whereof he was present, and bought it of the workmen: it was found in a field where they were plowing on the side of the Via Latina, with the whole urn it belong'd to, and within the urn was a round vase of alabaster, wherein among the burnt bones was a gold chain, two gold rings, and a gold medal of Alexander Severus.

Signor Ficaroni was solicitous I should transcribe the inscription, that I might be a witness of his being in the right in his correction of the reading of this inscription, publish'd by Fabbretti, who has put SILIANO instead of SITTIANO. The inscription, as I transcrib'd it, is as follows.

DIS MANIBVS
 C . SEIO M . F QVIR .
 CALPVRNIO QVADRATO SITTIANO
 PROCOS. PROVINC . NARBONENS . PRAET
 PEREGRINO TRIB. PLEBIS QVAESTORI
 PROVINC . AFRIC. III VIRO
 CAPITALI
 CVIVS CORPVS HIC CREMATVM EST.

It appearing by the inscription that the body of this great person was burnt in that place [Via Latina] and that a gold medal of Alexander Severus was found in the urn; Ficaroni thence argues, that the practice of burning of dead bodies continued after the time of the Antonines, (contrary to the common opinion of the antiquaries) for it was not till after the Antonines that Alexander Severus was emperor.

In the house of the cavalier del Pozzo is a copy of the Nozze Aldobrandine, commonly called the Grecian Wedding, which I shall take notice of in its proper place; and another, of the figures on the Vas Barberinum, both by Nicola Pouffin: the latter is in chiaro oscuro.

The Seven Sacraments, and several historical subjects, by the same author. He liv'd a considerable time in this family. Besides the Seven Sacraments, and those already mention'd at Paris, I was told there is another set done by him in Rome, at the palace of the marquis Buffalo, which I did not see.

I shall conclude what I have been saying of the palaces, with ^{Capitol} some account of that publick one of the Capitol: the place where the religion of the antient Romans made its most splendid appearance, and now the residence of the publick justice.

The present Capitol (call'd by the people Campidoglio) stands upon the same hill where the famous old one was; and part of it is built upon some of the very same foundations. The structure of this is very noble, chiefly design'd by Mich. Angelo.

The print that is extant of this stately fabrick makes it needless for me to be particular in the description of it.

The

The marble trophies which grace the balustrade on the parapet at each side of the entrance, are commonly called the trophies of Marius: they were brought from the Castello dell' Acqua Martia, to which they long serv'd as an ornament, and were of late years, plac'd in the Capitol, ranging with the statues of Castor and Pollux, the Colonna Migliaria, and other ornaments.

Bellori would change the long-receiv'd appellation, and endeavours to prove them to be the trophies (not of Marius, but) of Trajan. Which he argues, first, for that the Castello dell' Acqua Martia was restor'd and enlarg'd by Trajan: and further, that the sculpture is of the manner of that emperor's time, and particularly of his pillar: that these trophies resemble those that are on the pillar, and that the particular shields are the same with those that are seen on several medals struck in honour of that emperor.

But, in the arch at Orange likewise, which was certainly erected in honour of C. Marius, the trophies are the same as these; the shields, &c. of the same manner: and on one of the shields is inscrib'd [MARIO;] as a friend of mine, who carefully observ'd those ornaments, has assur'd me. If therefore these shields, &c. do resemble those on the arch at Orange, as well as those on Trajan's pillar, that part of Bellori's argument is of less force: and suppose Trajan did repair the Castello dell' Acqua Martia (tho' there is a dispute even concerning that matter) yet it does not necessarily follow, that those must have been his trophies which were plac'd there.

Fabretti, in his learned remarks upon the Trajan pillar, delivers his opinion firmly and vigorously, that these trophies are not to be ascribed to Trajan; denying even the asserted resemblance between these, and those which are seen upon the pillar; and for goodness of work, will allow no comparison between them; so that, upon the whole, there does not yet appear any convincing reason to the contrary, why the old receiv'd appellation of these trophies may not yet be continued.

The equestal statue of Marcus Aurelius, in copper, is the finest now known to be in the world, and has the finest situation: it is placed in the midst of the piazza or area of the Capitol, from which exalted station the emperor seems to take a survey

survey of the city, and with his hand extended to be now giving laws to Rome.

This noble statue in the midst of the area; those of Castor and Pollux, with their horses [colossal] in white marble, on the sides, at the top of the ascent, and two Ægyptian lions, which form two fountains at the bottom, with the other ornaments so agreeably rang'd on each side, do make the approach to this noble fabrick the most beautiful that can be imagin'd.

Within the wing, which is on the left hand as we enter the area, there is a court with a portico, in which they shew'd us a fine Roma Triumphans, of Greek marble, sitting, which is the posture they always give this figure: they told me it was twenty Roman palms high*; but I did not measure it. Some considerable parts had been broken off, and restor'd, but the bulk of the figure is all antique, and of a great taste. This, with some other figures, was lately found in the *vigna* [vineyard] of the duke of Acqua Sparta near S. Peter's.

* A Roman palm is about nine inches English.

Three Ægyptian idols of granite, one male, the other two female, each twelve palms high, with obelisks at their backs, inscrib'd with hieroglyphicks.

An Isis in dark-colour'd stone, fourteen palms high.

The male and one of the females were all intire; the other female and the Isis were broken, but have been repair'd.

These had been found near the Porta Salara, about eight years before we first saw them; and were thence brought into the portico on the left hand above-mention'd; and were again remov'd, while we stay'd at Rome, into a portico within the wing on the right hand: but I describe them from my notes in the situation I first saw them.

Within the court of the wing where I still am*, is Pasquin's old correspondent Marforio, a figure representing the river Rhine; it lies along, leaning on one elbow, the most common posture of the river-gods. It lay formerly before the temple of Mars in the Forum Romanum, and is supposed to have got its name of Marforio, from Martis Forum, the name they gave to that part of the Forum which was next the temple of Mars. It is a colossal figure, of a great style, and not so mangled as his friend Pasquin.

* That next the Ara Cœli.

On the stair-case of this wing are two fine mezzo-relievo's, taken from the Arcus Portugalliæ, which is now destroy'd: they represent part of the story of Marcus Aurelius, with the apotheosis or consecration of Faustina. They are publish'd in the *Veteres Arcus Augustorum*. Another mezzo-relievo, supposed to have been taken from the same arch, and containing another part of the same emperor's story, I have before mention'd to be in the Palazzo Savelli.

Above stairs on this side, is a suite of rooms, the length of the whole wing, where are abundance of antique statues and busts.

I shall name only a few of them which I chiefly observ'd.

A fine statue of Agrippina, with the young Nero.

The busts of Plato, Alcibiades, Diogenes, and Archimedes. Apollo and Bacchus, whole figures.

Busts of Pan, Marcellus, Flora, Diana, Faustina, Sappho, Hiero, Socrates: with several of the emperors, Tiberius, Trajan, Alexander Severus, &c.

A fine statue of the great Marius, who was seven times consul; to whom were ascrib'd the trophies lately mention'd

A Flora, Poppæa, Sabina, Adonis, one of the sibyls, [excellent] whole figures.

One which they call'd *Heros Aventinus Herculis filius*; it is no other than a young Hercules with the serpents in his hand, of a dark Ægyptian stone.

The wing on the right hand, as you enter the area, has within it a court, with a portico at the entrance into the court, as in the other wing; but in this they have added another portico at the further end of the court, which was finish'd so lately as while we were at Rome, and the figures before-mention'd to have been found at the Porta Salara were removed into it as soon as it was finished.

In the first portico you enter into within this court, stand the statues of Julius and Augustus Cæsar, on each side the entrance; the former has a globe in his hand, which they explain to denote his dominion of the world.

The other has what there they call a rostrum at his feet, and what they would have to signify his victory at Actium over M. Antony and Cleopatra, which open'd him the way to the empire;

empire; but, I rather take it to be a rudder: if so, it may denote his being at the helm of government; steering and directing all affairs, as monarch of the world.

A little beyond this, is that most ancient monument, the Columna Rostrata, erected as a trophy for Caius Duilius, after his sea-victory over the Carthaginians: the very antique inscription is preserv'd, but compass'd with work which is manifestly of a modern date; tho' there they pretend the newest part to be as old as Augustus*. The inscription sets forth the number of vessels that were taken from the enemy, together with the booty of gold, silver, and heavy brass [*CRAVE * C for G. CAPTOM AES]; of the last, the booty was two millions one hundred thousand pound weight.—There is a D added to the end of several words ending in vowels, as PVCNANDOD—ALTOD MARID. *Vide Giaeconium de columna Rostrata.*

Within this court are the fragments of a colossal statue of Apollo, the two feet and part of a hand: I measured one of the feet, and found it six foot long—*ex pede Herculem.*

A colossal head of Domitian in marble, and one of Commodus in brass.

In the wall on one side of this court are inserted in a marble, brass lines, exhibiting the standards of the present, and some of the ancient measures. The Greek and Roman foot, the palm and canna now in use.

A little further on the same side is a fine groupe of a lion and horse in marble. Ficaroni supposes this to represent the engagement of some particular wild horse with a lion in the amphitheatre, and that he had perform'd his part so well as to deserve his statue in marble; but the lion has got the better on't in this representation, having fast hold of his flank; and 'tis express'd with a wonderful spirit.

In the new portico, at the further end of this court, are the Egyptian statues, with the Roma Triumphans, already mention'd.

* One must be cautious how one receives the accounts they give; sometimes they give you a wrong account merely thro' downright ignorance: sometimes, only to set off, and raise your idea of the thing they are shewing you; at other times they'll play tricks to sound your depth, and try what lengths they may go with you. So that in each respect 'tis well for a man to be upon his guard.

On the stairs going up to the apartments of this wing, are four large and fine mezzo-relievo's, in white marble, part of the story of Marcus Aurelius. They are to be seen in the *Admiranda* towards the beginning of the book.

The great hall above stairs is finely painted by the cavalier Arpinas, the subjects are the Rape of the Sabine women, the Battle of the Horatii and Curiatii, and other parts of the ancient Roman history.

In the apartments within this hall are,

The Wolf, in copper, suckling Romulus and Remus: there is a breach in the left thigh of the wolf, which they say was made by lightning; and they do aver this to be the same statue which was in the old Capitol, and is mention'd by Cicero as struck by lightning in his time. The passage they mean, I suppose, must be that in the third oration against Cataline, where speaking of other *portenta* [prodigies] he introduces this passage with a particular stress—*Tactus est etiam ille qui hanc urbem condidit Romulus; quem inauratum in Capitolio parvum atque lactentem uberibus lupinis inhiantem fuisse meministis*—“The Romulus, founder of our city, was struck likewise by the same lightning, I mean that gilt one you remember in the Capitol, representing him a little sucking child, stretching his lips towards the dugs of a wolf.” These words indeed seem to point at the person of Romulus, but that may be only by some such figure as that of Virgil,

—————*Proximus ardet*
Ucalegon—————

Whereby it is not necessary to suppose that the person of Ucalegon was touch'd: and this whole statue or groupe might well enough go by the single name of Romulus, as we see the Laocoon in the Vatican, and the Toro in the Farnese. And this, I think, favours less of an imposture, than if the wound were seen in the person of the babe, which, had it been intentionally made to correspond with the words of Tully, it is more likely it would have been.

I do not remember to have observ'd any gilding on it, but that might easily be suppos'd to have been worn off in so long a tract

tract of time. Thus much may be offer'd on one side. But,

On the other side, Is there not another objection against this being the statue spoken of by Tully?—That it was destroy'd by the lightning—I own the *Quem - - - Uberibus lupinis inhiantem* FUISSE MEMINISTIS suits better with a statue that was defac'd at least, than with one wherein Romulus still continued, and might be seen every day in the same posture and action.

There is likewise a further difficulty arising from the place where, according to some, this groupe was found; viz. In the ruins of the Ara Maxima in the Forum Boarium. And this objection would have a great weight, could it be prov'd that it was originally an ornament to the Ara Maxima, never plac'd in the old Capitol, nor brought from thence to the Ara Maxima, as it has been since from the Ara Maxima to the new Capitol; but if these objections have more weight than the other suppositions, we must e'en give up this circumstance, how dear soever it may be to the antiquaries, and who can help it?

There is likewise a very fine statue in copper of a Camillus, one of the youths who assisted at sacrifices. These figures are rare in statues, though frequent in basso-relievo's, where the whole ceremonies of the sacrifice are expressed.

There is one in marble at Florence; but this, as I said, is in copper.

The Messenger [Cn. Martius] pulling the Thorn out of his Foot, which he endured, and would not lose so much time as to pull it out, 'till he had deliver'd the letter he was sent with to the senate. This is in copper too. There is one at the Villa Borghese in marble, in the same attitude and size. He seems to be a youth not above sixteen, with such a slenderness of the arms, as bespeaks him to be a good deal short of manly growth. If such were the person of the messenger, that diligent expedition, and constancy of mind, were the more remarkable.

The *Fasti Consulares*, engrav'd in marble: there are great chasms in them: the middle part is most perfect.

A very fine medaglione in marble, of Mithridates, king of Pontus, profile.

A fine head of Brutus the consul, in copper.

A statue of Hercules in copper, with the club in one hand, and apples in the other, bigger than the life. Some remains of gilding still appear on it. A

A marble statue of Cicero, at least so call'd; but the countenance is not like the busts or antique intaglio's they elsewhere shew of him. On his left cheek is a broad and flattish excrescence, with a little round one rising again above it, which is for the *cicer* [the pea], from which he had the name of Cicero.

Some antique measures in marble, which were for corn, wine, and oil. They seem intended to be in the nature of standards, being too unhandy for common use.

That part of the Capitol which fronts you at your first entrance into the great area, is the residence of that magistrate, who is now called The Senator of Rome; and has under him three judges, one for criminal, and two for civil affairs.

In the hall of this part are the several tribunals for these judges. I saw them one day sitting on civil affairs; the parties concern'd telling their own stories themselves to the judges.

The side-wings are for the *Conservatori di Roma*, to meet in upon their business; part of which is, to take cognizance of abuses in the markets, as to weight, measure, or price; and to take care of the antiquities of Rome, the walls, and the aqueducts.

I must not leave the Capitol without mentioning the *Rupes Tarpeia* [Tarpeian rock], to which Ficaroni brought us, to convince us of the mistake of father Montfaucon, who says there is little precipice left; and of another very great writer*, who represents it as what a man might jump down without danger.—What he shew'd is on your right hand, as you face the Capitol, and not far from the Palazzo Caffarelli; he affirms that he measur'd it, and found it to be eighty palms [that is, sixty foot] above ground, as it now is, besides what is hid of it with rubbish at the bottom. Whether his measure is exact or not, I do not know; but it is manifestly so high, that no man that was not quite mad, would take such a desperate leap.

After what has been said of the palaces of Rome, I must add somewhat of the villa's; several of which are within the walls. *Rus in urbe* in a literal sense.

In England, the nobility generally make their seats in the country the most magnificent, and content themselves with little more than mere conveniencies in town; but here it is just the reverse; the city-house is much greater, as well as generally

generally more splendid than the villa, which is only intended for a short retreat in the hot season.

The gardens therefore of these villa's have in them great numbers of shady tall trees and high hedges, abundance of fountains, and those sorts of water-works which they call *scherzi d'acqua*, [sports or plays of water] partly as the contrivance of them is humorous, and the play of fancy, and partly as they are often employ'd to play tricks with the company; but rarely with any other than servants; for, the Italians pique themselves so much upon decorum, that they are cautious of giving such jests as they would not care to take: however, a livery, they think, will bear a shower well enough, which a finer suit would not. But these *scherzi d'acqua* have likewise a real use, for laying the dust, and cooling the air.

The statues in some of these villa's are very numerous, and do exceedingly enliven those shady retreats; so that a man can never be said to be alone there, if he can be content with silent company: and a person that is a lover of sculpture, or antiquities in general, may be most agreeably entertain'd in those places, and have abundance of queries answer'd, without a word speaking.

The Villa de' Medici on the Monte Pincio [anciently Collatini] is a precious magazine of sculpture, both for statues and basso-relievo's. Villa de' Medici.

In the portico of the palace of this villa, just fronting the entrance, is a curious vase of white marble, excellently well preserv'd, as well as finely perform'd: it represents Iphigenia, going to be sacrific'd, with Agamemnon, Ulysses, and other figures encompassing the vase. It is to be seen in the *Admiranda*.

The same portico is set round with several statues, much larger than the life, most of them in a very great style, to which they give doubtful names, which I spare repeating.

As you go out of this portico into the garden, are two great lions in white marble, one on each side the stairs. One of them was made by Flaminio Vacca, of whom mention has been made before: one half of the other (as says the same Vacca) i. e. one side of it is antique, for it was a mezzo-relievo only; but John Seranus, a sculptor of Fiesoli, having carv'd the

the other part of the marble, made the lion solid and entire. Afterward (says he) by order of the great duke, I made a whole one like it. He speaks very modestly, for he is much the better of the two.

At a little distance from the stairs is a fountain, adorned with three fine statues in copper of John de Bologna; one is the Mercury standing on one leg, and pointing upwards, of which are several copies in England.

The second is a Mars.

The third they there call Saturn, going to eat one of his children; but it is more likely to be a Silenus, and young Bacchus: the vine branches that are curiously twisted about the trunk of a tree, which the great figure rests against, denote it: and there is a marble statue at the Villa Borgheze, there constantly called a Silenus, which the figures in this so much resemble, that I am inclined to think they are cast from it.

A little further are two great vases or cisterns of oriental granite, which were brought from the baths of Titus: one of them is four foot deep, twenty foot long, and nine foot over, of one intire piece: the other is about the same breadth, not quite so deep, but longer by about two foot.

Beyond these is an Ægyptian obelisk inscrib'd with hieroglyphicks.

The finest assembly of statues (if I may give it that term) that ever I saw relating to one story, is that of Niobe and her children: they are not all of equal goodness, (that rarely happens in such a number) but all, I think, have a good deal in them to be admired. The Niobe herself is excellent, so are two of the daughters that stand in front; and the son who is between them, and has one hand grip'd and pressing on his thigh (expressing great anguish by that, and by his head being flung up), the other resting on the point of a rock, with the fingers finely spread. Another son, who with one hand brings some drapery over his head (as if therewith he would defend himself) and the other stretch'd out, is excellent too; and so is one that lies along, dead: this is the only one represented as dead; the rest appear all aghast, as thunder-struck, some with one knee on the ground, others with the limbs stretch'd, even to a degree of distortion, which I doubt not was intended

intended to express their greater anguish. The miserable mother is rais'd upon an eminence behind, having her distress'd children all in agonies before her; the youngest, who has run to her lap for shelter, she hovers over. Ovid exactly describes the attitude, and gives us the words one would imagine Niobe to be speaking,

— — — — *quam toto corpore mater*
Tota veste tegens, unam minimamque relinque,
De multis minimam posco, clamavit, & unam. lib. vi.

— — — — to shield the last
 Her mother, over her, her body cast :
 This one, she cries, and that the least, O save !
 The least of many, and but one I crave. SANDYS.

A horse is brought among them prancing; for some of the sons were (according to Ovid) at their exercises on horseback, when they were struck by the angry deities. Therefore Montfaucon is in the wrong when he speaks of the horse, as not belonging to the story.

E quibus Ismenos, qui matri sarcina quondam
Prima suæ fuerat, dum certum flectit in orbem
Quadrupedes cursus, spumantiaque ora coerces.
Hei mihi ! conclamat ; medioque in pectore fixus
Tela gerit— — — —

Ismenus from her womb who first did spring,
 As with his ready horse he beats a ring,
 And checks his foaming jaws; ah me! outcries;
 While thro' his groaning breast an arrow flies. SANDYS.

Part of this fable Ovid might be suppos'd to give from such accounts as were then generally receiv'd; and dress'd them out according to his poetical fancy; but the particular description of Niobe's action, and her youngest child, seems very probable to have been taken from these statues of them; this work being long before Ovid's time: since in the days of

U u

Pliny

Pliny they were agreed to be antique, and of the hand either of Scopas or Praxiteles, tho' of which of the two was then disputed. Gronovius, on the other hand, not considering the time of the work, supposes the artist to have taken his hint from Ovid: so that on all sides there is a confess'd agreement between the sculptor and the poet.

They were found in the time of Flaminius Vacca (as he says) not far from the Porto di S. Giovanni, without the city, and were bought by the great duke Ferdinand.

Perrier has engrav'd them, not much to their advantage; I mean that plate most particularly where they are all seen together, which is very slight, but has enough to shew the general design: he has moreover added Apollo and Diana in the air, shooting at them, which led father Montfaucon into a mistake, and Gronovius likewise, who speak of those figures as a part of the work itself: and some curious friends of mine have by the sight of that print, been naturally led into a supposition, that the work must be in basso-relievo, they likewise taking the Apollo and Diana for part of it, and well knowing it was not likely for statues to be so suspended in the air.

On another side of the garden is the dying Cleopatra, much in the attitude of others already spoken of. It is an excellent figure, of a very great style: the head, I was told, is modern, but is very good.

A little further, is a colossal Roma Triumphans.

From this statue, all along that side of the garden, leading back again to the palace, are statues rang'd along the outside wall of two porticoes or galleries, [in the same line] and basso-relievo's inserted in the wall. There are many of them to be seen in the *Admiranda* towards the beginning. Out of one of these, Raphael seems evidently to have taken that groupe of the Ox and Popa, &c. in the cartoon of Paul and Barnabas at Lystra.

Within these portico's, on each side, are ranges of statues, some exceeding good, but very much neglected.

That side of the palace fronting the garden is in a manner entirely fill'd with statues and basso-relievo's.

At one corner of the palace I observ'd a votive inscription to Bacchus, which is as follows.

LIBERO

LIBERO PATRI
SANCTO SACR
SEX · CAELIVS
PRIMITIVVS ET
PUBLICIA · ANTVLLA
VOTO SVSCEPTO
D. D.

Within the palace are a great many fine statues ; an antique copy of one of Niobe's daughters.

A Venus coming out of the bath. The duke of Richmond, I think, has a copy of this in scagliola.

Marfyas tied up to a tree to be flead ; exceeding good.

An Apollo, leaning against the stump of a tree, with his right arm brought over his head ; as beautiful a figure as can be seen, and were well worthy to accompany the Venus de Medicis.

I forbear adding several others I observed there.

In one part of the garden, within a shady grove of Licini [Ilex] is a mount where they say was once a temple of the sun.

On the outer gates of this palace, which are covered with metal, they shew the marks of two or three cannon-balls which that heroine Christina queen of Sweden shot off from the castle of S. Angelo for diversion, about a mile over the houses.

In the Villa Giustiniani *, by S. John Lateran, are abundance of busts, several fine statues, basso-relievo's and inscriptions.

One I observed, which was made to a most highly esteem'd wife.

CONIVGI SANCTISSIMÆ, CASTISSIMÆ,
INCOMPARABILI FOEMINARVM.

Another to a wife who had liv'd with her husband forty-eight years. Another to a son, the loss of whom is much lamented ;

FILIO, OPTIMO, PISSIMO, DVLCISSIMO, SODALI
DESIDERATISSIMO, VIXIT ANNIS XVI MENSIBVS V
DIEBVS XXI. PARENTES INFELICISSIMI.

U u 2

Another

Villa Giusti-
niani.

* There is another villa belonging to this prince, just without the Porta del Popolo ; but all the finest things have been removed from thence.

ROME. VILLA GIUSTINIANI.

Another to a daughter, wherein the odd hours of her life are expressed.

FILIAE PIENTISSIMÆ QUÆ VIXIT ANNIS XIX
MENSIBUS X DIEBUS XXIX HOR. VIII.

One finds in these, and many other sepulchral inscriptions, the ablative case used in expressing the continuance of time instead of the accusative.

Among the busts, I observ'd one called there C. Marius, but Ficaroni told me it is of L. Sulla.

Among the statues, there is one of M. Antony, and another of Justinian the emperor.

I have already occasionally mention'd a most curious vase that is in this villa, when I spoke of an antique altar at the Palazzo Bracciano, which is of the same design.

There are four other smaller antique vases with basso-relievo's on one side only of each; they stand at the four corners of a little square, formed by espaliers. They represent

Hercules in the garden of the Hesperides.

A Triton carrying off a Nymph.

A Faun picking a Thorn out of a Satyr's Foot.

The fourth seems to be Venus and Adonis.

I have here given designs of them.

There are several other vases in this garden, with basso-relievo's round them, which are not set up.

On one of these is a basket full of Priapus's.

The palace of this villa is but small, and they therefore call it the *Palazzino* or *Palazzetto*, that is, the Little Palace; there is in it an antique basso-relievo, which is valued not so much for the workmanship, for that is indifferent enough, but for the subject: it is a *votum* to Aglibolus and Malachabelus, deities of the Palmyreans, by which are understood the sun and moon; for the moon was sometimes worship'd as a masculine deity, [*Lunus*.] There is under it an inscription in the Palmyrean language, and another in Greek. I let the former alone, (not understanding the character) and transcrib'd the latter, together with an interpretation of it by Mr. Spon, which they shew there with it; which are here annex'd.

Mr.

ΑΓΛΙΒΩΛΩ ΚΑΙ ΜΑΛΑΧΒΗΛΩ
 ΠΑΤΡΩΟΙΣ ΘΕΟΙΣ ΚΑΙ ΤΟ
 ΣΙΓΝΟΝ ΑΡΓΥΡΟΥΝ ΣΥΝ ΠΑΝΤΙ
 ΚΟΖΑΛΩ ΑΝΕΘΗ^x [xε] Λ·ΑΥΡ·
 ΗΛΙΟΔΩΡΟΣ ΑΝΤΙΟΧΟΥ ΑΔΡΙΑΝΟΣ
 ΠΑΛΛΥΡΗΝΟΣ ΕΚΩΝΙΔΙΩΝ ΥΠΕΡ
 ΣΩΤΗΡΙΑ ΕΑΥΤΟΥ ΚΑΙ Τῆ^x ΨΥΧΗΣ^{ῤ̃συνεβ̃is}
 ΚΑΙ ΤΩΝ ΤΕΚΝΩΝ ΕΤΟΥΣ Ζ·ΛΛ·Φ·ΛΑΝΟΣ
 ΠΕΡΙΤΙΟΥ <sup>x these are imperfect
in the Stone.</sup>

AGLIBOLO ET MALACHBELO
 PATRIIS DIIS ET
 SIGNVM ARGENTEVN CVM OMNI
 ORNAMENTO OBTVLIT L·AVR·
 HELIODORVS ANTIOCHI [F] HADRIANVS
 PALMIRENVS DE SVA PECVNIA OB
 SALVTEM SVAM ET VXORIS
 ET FILIORVM ANNO DXLVII MENSE
 PERITIO



20 *Gerhändlergucht Zeit.*

Base relief in g. Villa Giustiniani, at Rome.





Capo rilievo in g. della Giustiniani, al Rome.

G. Vanderhaeght fecit.



Basio Adiero in y Villa Giustiniani, at Rome.
G. Vander Gucht Scult.



G. Vander Gucht Scul.

Basilide in the Villa Giustiniani, at Rome.

Mr. Spon goes on, *Era Alexandri pro consuetudine Palmyrenorum & Syrorum insculpta hoc in monumento, indicit annum eræ Christi communis CCXXXIV. Mensis vero peritius respondet nostro Februario.*

F. Montfaucon has publish'd what seems intended for this *votum* in his great work, vol. IV. His draught of the figures is taken from Spon. The figures are there without arms, which are not wanting in the stone; whether they are of late addition or no, I will not take upon me to have observ'd. Some other differences there are between his representation of it and mine; but as I took mine from the stone itself with my own hand, I'll abide by the truth of it.

In one part of the garden I observ'd a stone inscrib'd with this distich.

*Ægeria est quæ præbet aquas, dea grata Camænis,
Illa Numæ conjunx consiliumque fuit.*

Ægeria, Numa's counsellor and spouse,
The muses much-lov'd nymph, this stream bestows.

This is suppos'd to have been brought from the Fons Ægeriæ, which is now shewn without the city not far off the Circus of Caracalla, where it was said Numa Pompilius had familiar converse with the nymph.

In the Villa Ludovisia are a multitude of statues. The few I shall trouble the reader with, are as follows.

In the garden, a most genteel statue of Meleæger, sitting, a small horn in his right hand, which rests upon his knee; his left hand rests upon the rock he sits on. There is a very fine contrast in the turn of the several parts of the figure.

A Eeda, Cupid, and Swan: the Swan is busy with Cupid, *à parte post.*

A Centaur teaching Apollo. Silenus is by, with the *uter* *. * A sort of *boraccio*, or a Venus newly come out of the bath, and Cupid by her with a *skin* to carry towel. *wine in.*

In this villa are two palaces or pleasure-houses, a larger and a less.

In the larger are an Apollo,

Mars

Mars at Repose.

Papirius the young senator, and his mother cajoling him to discover what was done in the senate. Under it is this inscription. *Μενελαος Στεφανος Μαθητης ἐποιει.* "Menelaus, the scholar of "Stephanus, made it."

Arria and Pætus: he is stabbing himself with one hand, and holds up his dying wife (who had shewn him the example) with the other. Her sinking body hangs so loose as if every joint were relax'd. Martial gives us a fine epigram upon the subject;

*Castâ suo gladium cum traderet Arria Pæto
Quem de visceribus traxerat ipsa suis,
Si qua fides, vulnus quod feci non dolet, inquit,
Sed quod tu facies, hoc mihi, Pæte, dolet.*

When faithful Arria pluck'd the reeking sword
From her chaste breast, and gave it to her lord;
This wound, said she, gives me no pain, but I
Feel that by which my Pætus is to die.

An Agrippina:

A Venus: the drapery admirable in both.

An oracular head, in *rosso-antico*, with holes at the eyes and mouth.

A Pluto carrying off Proserpina; by Bernini.

In the Palazzetto, or lesser pleasure-house of the villa, are,

A statue of Nero in the sacerdotal habit, with the patera in his right hand, and a scroll in the left.

Egeria. Mars.

Two Dacian slaves, with breeches reaching down to the feet, and tied about the ankles.

On the cieling of the hall is an Aurora painted by Guercino. The Aurora is preceded by Phosphorus, and Tithonus bears up a curtain; Aurora is drawn in her chariot by party-colour'd horses, and attended by the Hours; in one corner Night is represented by a Woman sleeping; attended with an owl and bats: and girls represent the hours of the night.

This is a fine picture, but comes short of the Guido at the palace Rospigliosi above-mention'd.

Here

Here are landſkapes in freſco by Guercin and Domenichin.

They ſhew'd us here ſome bones of a human body, all cruſted over with a petrified ſubſtance.

Where this villa now is, were once the gardens of Salluſt, in the miſt of which ſtood a vaſt obeliſk, with hieroglyphicks, which now lies in ſeveral pieces in a waſte part of the garden.

Hard by this villa, we ſaw the Circus of Flora, where antiently were celebrated the Floralia. On one ſide of this Circus, upon an old wall, are ſome remnants of antique paintings.

The Villa Aldobrandina of prince Pamphilio, (tho' there are a great many very good ſtatues in it) is chiefly viſited for the ſake of that famous picture, call'd the Nozze Aldobrandine, from its repreſenting a wedding, and being lodg'd in this villa.

Bartoli's print of it in the *Admiranda*, and the copies we have of it in England, make it needleſs for me to ſpeak of the deſign.

It is not at all damag'd by fracture, tho' brought, with the piece of the wall it was painted on, from the Eſquiline mount, where it was found, to this villa. The colours are a good deal decay'd, and well they may, if it be above two thouſand years old, as the antiquaries judge it to be: yet not ſo much, but that one may ſtill obſerve a great deal of beauty in them, particularly as they ſet off one another in the ſeveral draperies.

Tho' there are a great many other paintings now in Rome which muſt be call'd antique in reſpect of our times, (ſome of them being doubtleſs fifteen or ſixteen hundred years old) yet Bellori calls this *Unicum veteris artis exemplar & miraculum*, "The ſingle pattern, and miracle of antient art:" Which muſt be underſtood κατ' ἐξοχήν with reſpect to its ſuperior age, if compared with the others.

Here is a noted baſſo-relievo of two *caſtarii*, ſuppos'd to be intended for the Dares and Entellus of Virgil. This baſſo-relievo repreſents only the upper half of the figures; but Raphael, in a deſign of his, (of which a print is extant) has added the reſt, and made ſome alteration in the contraſt of the arms.

The Villa Palombara is by ſome ſuppos'd to be in the place, where the palace or garden of Mecænas was. Others ſay that
here

There was part of Nero's golden house, ruin'd by Vespasian; and where afterwards was a part of Titus's baths.

Here we saw a beautiful trunk of an Apollo, with some very good drapery, found not long since in this villa, together with some fine antique pillars.

A small Apollo with the harp, a genteel attitude: basso-relievo.

A small Faustina; basso-relievo; profile; in the wall of a neglected room.

There is a lovely prospect from this villa.

Villa Farnese.

The Villa Farnese is on the Palatine Mount, where was once the palace of the Augusti, of which there are considerable ruins now remaining in the further part, looking towards the Circus Maximus.

In some waste parts of the garden of this villa, we saw men digging in search of antiquities in old vaults, which were remains of the palaces of some of the great men who liv'd near the court of the emperors. There were several old walls incrusted with various sorts of marbles, and old paintings [small figures] on the stucco of the cieling and friezes; with some gilded fragments.

Several fragments of pillars, and some small pilasters entire, of white marble, all wrought with foliage and other ornaments.

Some of the paintings that were found in this villa were brought to the great Farnese, where we saw them. There were some pretty things, but nothing very extraordinary.

In a summer-house of this villa are some paintings of Perino del Vaga.

Villa Spada.

At the Villa Spada, which is just by the Villa Farnese, are paintings after the antique, on the cieling of a portico.

The garden is just over the Circus Maximus.

Ficaroni thence shew'd us the place where he said the famous Palatine Library antiently stood.

Villa di Montalto.

The Villa di Montalto was made by Sixtus V. when cardinal: he having assumed the title of cardinal di Montalto when he received the hat.

Among the many antique statues which are there, is the Apollo, occasionally mention'd before; with a violin, just such as now us'd, and held in the same manner. This





22

*Baso rilievo in y. Villa di Montalto, at Rome.
callid Vulcan's Forge.*

G. VanderGucht Fecit.

ROME. VILLA MATTEI.

337

This statue stands among several others, which encompass a large basin adorn'd with a balustrade round it. At the upper part is a modern statue, a Neptune, by Bernini, little inferior to any of the antique, that accompany it.

In the portico of the palace is a senator, sitting in a chair, his right hand resting on his lap, and his left hand on the back of the chair, holding a scroll.

Near the great gate, which is the principal entrance into the villa, is a curious basso-relievo [but damag'd] representing Vulcan's forge: of which a design is here given.

Just by the side of this villa were the baths of Dioclesian, of which there are very considerable remains. The Carthusians have now their convent there. That which is now their church, was the grand reservoir of water.

The Villa Mattei is very large and fine: they say it is two miles in compass; it has abundance of fine fountains.

The entrance into the palace of the villa is a long walk, with espalier hedges of cypress on each hand, and antique urns, *ossuaria* *, &c. which serve as flower-pots.

On one I observ'd an inscription *Uxori Karissima*, with a K.

On another, *Amice, hunc & vale, Ego hic situs sum*. "Friend, God save you, fare you well, I am laid here."

Within the palace are abundance of fine antique statues, and two very good modern ones by P. Paolo Olivieri.

One represents Apollo fleeing Marfyas.

The other is Friendship: represented by a woman naked, and opening the skin of her breast, as discovering her heart.

An antique Eagle, of a very great style.

A noble groupe of Brutus and Portia.

Martial has given us a fine epigram upon the heroic bravery of this lady.

*Conjugis audisset fatum cum Portia Bruti,
Et subtracta sibi quæreretur arma dolor;*

* The *ossuaria* are little chests of marble, generally about a foot square, more or less, and much about the same depth: having a cover of marble likewise; into these were put such of the bones as remained after the burning, not turned into ashes.

*Nondum scitis ait, mortem non posse negari?
Crediderim satis hoc vos docuisse patrem;
Dixit, & ardentes avido bibit ore favillas;
I nunc, & ferrum, turba molesta, nega.*

When Porcia heard how Brutus fell, and grief
For weapons sought, withdrawn from her relief,
“Has not my father’s great example shewn,
“ (Says she) that death can be deny’d to none?”
Then swallowing down the burning coals, she cry’d;
“Now keep your swords, officious fools!” and dy’d.

A large head of Sabina.

A most genteel and beautiful statue which the people of the place call Faustina junior, but Ficaroni calls that Sabina too: it is publish’d in Rossi’s collection, and there too is called Sabina.

A bust which they call Cicero, but what I think unlike all others I have seen of him: it has an antique pedestal, in which there is an evident rasure, and in the place of the old name is put that of Cicero.—The pedestal might indeed have formerly belonged to another statue.

An antique masque, which by some is suppos’d to be the Gnatho of Terence.—But there is so vast a number of the scenical masks, represented in antique sculpture, and in *terra cotta*, (particularly on their lamps, to which they were a most common ornament, the mouth-part of the mask being the place the wick of the lamp came thro’) and many differing from others, only in some small circumstance, that it is hard to determine particularly.

A bust of Jupiter Serapis in black stone, a grand style.

A fine Bacchante, &c. basso-relievo.

A lovely statue of Antinous.

A dead ram cut open, with the bowels falling out, very good; all the parts hang very loose.


Near the entrance into this villa, there’s a boat in stone, which they say is antique, supposed to have been a *votum*: its *rostrum* is a boar’s head.

Villa Conti.

In the Villa Conti were the baths of Helena the empress, mother of Constantine, of which there are now some remains.

These

These baths were supplied by the Claudian aqueduct. What now appears of them consists of twelve little apartments, each communicating with the other, and incrusted with a hard composition, as the *piscina mirabile* near Bayæ: they were formerly covered with arches. At the further end [not at the entrance, as advanced by some] is a large stone with the following inscription: there is a break in the stone, as here represented.

D . N . HELENA VEN * VG MAT
AVIA . BEATIS
THERM 

*VENAVG.

Hard by is another to the wife of Septimius Severus.

IVLIA DOMNAE
AVG
MATRI AVG . N
ET CASTROR.

The Villa Chigi is a small one, but remarkable for the great Villa Chigi. variety of the *scherzi d'acqua*.—A man had need walk very warily, and distrust every stone he sets his foot on, to avoid being washed by some or other of the many secret pipes, that are framed so as to open and spout out water, if you tread in some particular places; and are so directed, as unavoidably to give you a wetting. Within the Palazetto we saw the original designs of Bernini for S. Peter's Chair, and the doctors of the church that support it.

An extravagant Priapus, with another hanging from it, and bells affix'd. This, according to Ficaroni, used to be carried by the women in procession, *fecunditatis gratiâ*.

An antique *statera Romana*, having square chains to the scale, wrought after the same manner as the chains of our watches, and a little bust for the weight, as that at the Barberine Library, already mentioned.

Part of a hollow'd cane, five inches diameter.

X x 2

Some

Some monstrous large bones : a tooth, &c. said to be human.

An intire mummy, very finely adorn'd, which they say was a queen of Ægypt. The bed, or couch it is laid on, is supported by animals of that country.

On the Monte Celio [under the side of which lies the old Piscina], in a vineyard, is an old grotta, which has an antique piece of painting on the cieling, consisting of portraits, festoons, animals, &c. much decay'd. They shew'd us there a wash'd drawing which had been made after it.

Villa Casali.

At the Villa Casali [in the portico at the entrance] is a very fine Antinous, dressed as a Bacchus : it was found in several pieces, which they have put together. There are other fragments of statues, &c. which were broken, as they say, by the zeal of the primitive Christians, and made use of to fill up in making walls, &c. The mortar is now thickening some of them.

Within the Palazetto is a bust of Julia Mæsa, with the marks of twelve rays that had been stuck about her head, in the same manner as is sometimes still practised upon the statues of the B. Virgin. She is dressed as the goddess Pudicitia, in a veil.

A large statue of Ceres, with a thin drapery clinging about the breasts : she has ears of corn in her hand.

A countryman with a kid, &c. wrap'd in the skirt of his drapery.

Bacchus with the tiger, and a Satyr.

In the garden is an antique meta of a circus, antiently belonging, as is most likely, to the Circus Maximus, which is near this villa ; and in this villa it was found.

A basso-relievo of a father, mother, and daughter, all together in one stone : there is no inscription to declare whom they represent.

Villa Borg-
hesi.

The noble Villa Borghese is just out of town, 'tis but at the distance of a little mile from the Porta Flaminia, and less from the other parts of the walls of Rome : yet we were obliged to have our *fede's* [bills of health] for so short an excursion, else they would have made a difficulty to have admitted us again at the gate upon our return.

This.

This villa is three miles in compass, with a noble palace in the middle. I think it is the most magnificent, and the parts disposed with the greatest gusto of any I saw in Italy. There is such an agreeable variety of walks and vistas, woods of evergreens of various sorts, fountains and statues in vast abundance, as makes the prospect extremely entertaining: it is indeed a perfect country, cut out into various scenes of pleasures.

Besides the vast number of statues that are in the gardens, and within the palace, the outer walls of the palace are in a manner entirely spread over with statues and basso-relievo's. Among the rest, is a fine figure of Curtius on horseback, as leaping into the gulph, in altissimo-relievo: the rider and the horse too seem prone and eager for the meritorious leap.

This piece was found near the place where the famous leap was taken, in the Campo Vaccino.—Whatever the lake once was, it has been long since fill'd up; and a church now stands in, or near adjoining to the place, and goes by the name of S. Maria Liberatrice.

Among a multitude of other curious pieces of sculpture within the palace, are,

Two fine basso-relievo's, representing nuptial dances: they are publish'd in the *Admiranda*.

A vase supported by the three Graces.

The Gladiator: the famous original of that at Hampton-court, and the others which are in England: it was made by Agasias, the son of Dositheus, an Ephesian; as the inscription shews, which is in these words, ΑΓΑΣΙΑΣ ΔΟΣΙΘΕΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ.

Silenus and Bacchus in marble: the same as that copper-one already mention'd in the Villa de' Medici, with this difference only, that the stump the other rests against, is adorn'd with vine-leaves, &c. which this is not.

A famous statue they call the Zingara, or Fortune-teller, with a chin-cloth.

Castor and Pollux.

Coriolanus, and his mother Veturia.

A large and very fine bust of Lucius Verus.

Another of Marcus Aurelius.

A ritratto bust by Bernini: it is of one of the family; I think of cardinal Scipio Borghese: it is most admirably perform'd.—This is the same in sculpture, as the very best Vandykes are in painting.

A most beautiful vase in white marble: the basso-relievo's represent a Bacchanal. These are in the *Admiranda*.

Faustina junior, a bust: a lovely face.

These last-mention'd are in an upper portico, the cieling whereof is finely painted by the cavalier Lanfranc. At the springing of the vault are some figures in chiaro oscuro; the shadows have the appearance of dust resting on the projecting parts: whether that were the intent, I know not, or that it is only a consequence of the light being represented as striking from below: but it has directly that effect to the eye: the performance indeed is admirable.

A statue in a suppliant posture, which they say is intended for Belisarius, when reduced to beg in these terms.—*Date obolum Belisario*. “Bestow a half-penny on Belisarius.”

The Sleeping Hermaphrodite: one of the genteelst, finest-turn'd figures in the world; the member virile; but the countenance, shape of body, and breast, like a woman: it lies on a matrafs, made by Bernini.—The great duke has another directly in the same attitude; except that one foot of this is a little more raised.

Antonia Augusta, a bust; a most beautiful countenance.

Cornelia Salonina; } Busts.
Julius Cæsar;

A little Venus sitting; very fine.

The famous Centaur, with Cupid on his back.

The young Faunus with the flute; a noted, and most beautifully turn'd figure.

The three Graces.

The Messenger, in marble: the same with the copper one in the Capitol.

Seneca in the Bath, in black marble; his knees half bent, and as trembling under him.

These are all antique, except the bust by Bernini, already mention'd.

There are three more celebrated performances of his, viz.

David going to encounter Goliath. The expression of the countenance (as indeed the whole figure) is excellent; he draws up his chin, and fixes his eyes so, as to express a great deal of ardour, and intent aim at his adversary.

Æneas carrying his father Anchises; a very fine, and much celebrated groupe: but the loveliest thing, and what they told us was made by Bernini when he was but eighteen years old, is the

Apollo and Daphne. The attitude of these lovely figures is well known by the representations that are of them in England. Underneath is written this distich.

*Quisquis amans sequitur fugitivæ gaudia formæ,
Fronde manus implet, baccas seu carpit amaras.*

Whoe'er makes fleeting beauty his pursuit,
Grasps only leaves, or gathers bitter fruit.

I was told of an amendment propos'd by an English gentleman of the two first words;—instead of *Quisquis amans*, he would have *Lubrica qui*, &c.

It is not without reason that they say there is a *people of statues* in Rome. Ficaroni told us (*si qua fides*) that he has counted eleven thousand four hundred and odd, that are antique, besides the vast number of modern ones.

Of all the entertainments in Italy, there is nothing, I think, more agreeable than that which arises from the observation of the antique statues. To see the emperors, consuls, generals of armies, orators, philosophers, poets, and other great men, whose fame in history engag'd our earliest notice, standing (as it were) in their own persons before us, gives a man a cast of almost two thousand years backwards, and mixes the past ages with the present. If we cannot (according to one of S. Augustine's wishes) see S. Paul preaching, we can see Tully declaiming, and Cæsar dictating. We can see the beauties too of those early times, the Faustina's, the Livia's, the Sabina's, the Plautilla's; to say nothing of the ideal beauties, the nymphs and goddesses; yet these in one respect may have a good

good deal of reality too, where the sculptor might make his own mistress a Venus, with a

— — *Namque erit illa mihi semper Dea.*—

— — for, as a goddess, she
Shall ever be esteem'd by me.

We see too, in the statues, (besides the countenance) the habits of those times, civil and military, which gives us a complete idea of the whole person, and in that respect makes every portrait a history-piece, as giving us a history of the habits of those times: I mean history as oppos'd to fable; for the habits in the portraits of late ages, whether in sculpture or in painting, are for the most part merely fabulous, and shew a person to after-ages in a dress and mien, such as they who were acquainted with him never saw him in, and if they had, would possibly not have known him. The masters that first introduc'd the change, had doubtless their reasons for it, (as this perhaps for one, that the modern habits are not *pittoresque* enough;) and such reasons may have their weight as to a picture in general, but thereby we loose a principal end propos'd in a portrait, the representation of the whole person.

As the statues give us the pleasure of seeing the persons of these great men, so the basso-relievo's give us authentick information of their customs; in their wars, their triumphs, their sacrifices, their marriages, feasts, funerals, and many other particulars. And in these, indeed, the learned antiquary will find the greatest variety to his purpose; tho' in the statues there be a great deal of learning too. In them we see the particular symbols of the several deities; and again, the several symbols of the same particular deity, whether as worship'd in different nations, or under different attributes in the same nation. We see the frolicksome humours of some of the great persons; an emperor perhaps represented as a gladiator, or an Hercules; an empress as an Iole. In which case, tho' the proper habit of the emperor or empress must of necessity be laid by, yet that of the assumed person or character, under which such emperor or empress is represented, is strictly observed by the sculptor, with-





G. Vander Gucht Fecit.

Pompey {as supposed} in y^e Collection of the Right Hon.^{ble} Lord Malpas.





23 Annulus Verus
in u. Collection of Card. Albani.

Scipio Africanus
in Pal. Musardi.

without indulging his fancy in imaginary unmeaning ornaments, and so he still takes care to keep to his text.

By the great disagreement there is among the antiquaries and criticks concerning the *latus clavus*, and the very differing accounts, those who take upon them to describe it, give of it, it should seem that it was some ornament, either woven in the garment, or very thinly embroider'd on it, so as not to come properly within the province of the sculptor; else in such a multitude of representations of the several sorts of the Roman garments, as we see in the antique statues, one would think so distinguishing an ornament as that was, must have been found, and the matter long ago put beyond dispute; and the rather, if it was a distinct and separate ornament of itself, as Ficaroni would have it, and did affirm it to be. What he shew'd us for it, was not unlike a shoulder-belt, but that it seem'd to consist of several folds, and to hang the contrary way, and not so low; lying obliquely across the breast, over the left shoulder, and under the right arm-pit; and one part of it (or what seem'd to be so) hanging down upon the left breast, from under that part which went quite across. Some of them appear'd as if tuck'd into the tunick about the stomach. I have given a draught of each, taken as exactly as I had time and opportunity to do them, which will give a more distinct idea of them than any words I can use. That which is here represented, N^o 1. is a drawing I made after a bust of Annius Verus in card. Alexander Albani's collection, already spoken of. Some others, that I likewise took draughts of, differ very little from this. That N^o 2. is after a bust of Scipio Africanus in the Pal. Ruspoli. Since my return home, I observ'd upon a curious bust, which my Lord Malpas brought from Rome, one so much differing in the disposition of this ornament from both these, and from all others that I remember to have seen, that I have, by his lordship's permission, given a draught of it likewise. I do not find that the connoisseurs are fully agreed what this bust of his lordship's is; but to me it seems to have a nearer resemblance of Pompey the Great than of any other that I remember; only the face seems rather thinner and older; which, I believe, I have elsewhere hinted.

This ornament, whatever it is, is pretty frequent in the busts and statues of great men: therefore if it were indeed the *latus*

V y

clavus,

clavus, one would hardly imagine it should have escap'd the observation of so many learned and inquisitive persons who have treated of that subject. The opinions of several of them may be seen in Kennet's Roman Antiquities, and Dacier's Remarks upon Horace, sat. v. l. 1.

The *bullæ aurea* is to be seen on some few of the statues; particularly one upon a young Nero, in this villa. Ficaroni has a real one, which he shew'd us, and of which a draught is given in the plate of page 313.

The *bullæ*, as Macrobius in lib. 1. Saturn. c. 6. tells us, was antiently borne by conquerors in their triumphs: he calls it *gestamen triumphantium*, and adds, that they put certain charms in it, which they imagined were powerful against envy. He mentions likewise that Tarquinius Priscus bestowed the *bullæ* and the *prætecta* upon his son, who at fourteen years of age signaliz'd himself in the war against the Sabines; *Insigniens* (says Macrobius) *puerum ultra annos fortem præmiis virilitatis & honoris*. "Adorning the boy, who had shewn a valour beyond his years, with the rewards of manhood and honour." It became afterwards a more common ornament of young noblemen.

Trajan pillar. The Trajan and Antonine pillars, very well known by the prints, are (I think) two as noble monuments of antiquity as any in Rome. They are both of white marble, or what was once so, though time has now considerably chang'd their colour.

The stones, of which these pillars are built, are so broad, that there is no part, from the bottom to the top, where the whole breadth of the pillar takes up more than one single stone; tho' the shaft of Trajan's pillar be above twelve foot diameter at the lower end, and ten-foot and a half at the upper, and the plinth of the base one and twenty foot square; and the plinth of Antonine's pillar eight and twenty foot square. These large stones are piled one upon another till the pillar is raised to its height. On the outside of them are carved the figures in a continued spiral, going round the pillar from the bottom to the top: and within these is hollowed, out of the solid stone, a stair-case winding round a solid newel or pillar of the same stone left in the middle for that purpose. The lights are very narrow on the

the outside, that they might break in as little as possible upon the train of figures in the basso-relievo's ; but are widen'd much within, so as to diffuse what light there does come through ; and 'tis sufficient to enlighten the stairs.

By the access of earth, to which the ruins of the magnificent Forum Trajanum might not a little contribute, the Trajan pillar was part of it hid, being buried near twenty foot deep ; but they have dug a sort of broad trench about it, which is square, being parallel to the pedestal, and walled up on every side to prevent the earth from tumbling in again ; and the bottom of it is even with the bottom of the pedestal ; so that now you may see the whole.

This pillar has been better preserv'd than the Antonine, which has suffer'd much on one side by fire : but the noble figure of the Jupiter Pluvius is perfectly well preserv'd. The sublimity of idea in that figure, I think, cannot be too much admired. It is to be seen in Bartoli's edition of this pillar, p. 15.

This last mention'd pillar contains the acts of Marcus Aurelius Antoninus ; but by one of the inscriptions it appears to be dedicated to his father-in-law Antoninus Pius.

Not far from it was the Basilica Antonina, of which some noble pillars are still remaining. The Dogana or custom-house, in the front of which they stand, is now built up to them.

There is another pillar, which was dug out of some ruins in the time of Clement XI. and is not hitherto set up : it lies on the Monte Citorio, and thence is commonly called the Colonna Ci-
Colonna
Citoria. This pillar was dedicated to Antoninus Pius, by Mar-
Citoria.
cus Aurelius and Lucius Verus, his adopted sons, as appears by an inscription in large brass capitals cemented in the pedestal of the pillar, but rising considerably above the face of the stone : and so I find Fran. Aquila, in his print of that side of the pedestal, and the inscription upon it, has represented the shadow cast from every letter. The inscription is,

DIVO · ANTONINO · AVG · PIO ·
ANTONINVS · AVGVSTVS · ET
VERVS · AVGVSTVS · FILII.

The column is plain, of one intire stone, a sort of red granite; but the pedestal, which is likewise a single stone, besides the inscription, which takes up one side, has basso-relievo's on the other three sides, but not of the best taste. One side represents the apotheosis of Antoninus Pius, and Faustina his empress. They are borne up by a genius, who has in one hand a globe, and a serpent seeming to crawl upon it, with his tail hanging down, cross the arm that bears it: on the globe are represented the signs of the zodiac; and that sign which is most conspicuous notes the time of the emperor's death. There are two eagles above, one looking towards the emperor and empress; the other looks down towards Rome, represented by a woman sitting in a mournful posture. At the other corner below, is a representation of eternity, by a woman sitting, holding an obelisk. On each of the other two sides is the *funeris decursio* of the soldiers, as marching round the *rogus*; the *rogus* itself is not express'd there. This is Ficaroni's explication of the figures. They are to be seen engrav'd by Fr. Aquila at the end of Bartoli's Antonine pillar. But Aquila has describ'd but three of the sides, having omitted one of the *decursio's*, probably because he thought it so much in the same manner with the other, as not to be worth being represented by itself.

This pillar lies just by a very stately fabrick, which they call *Curia Innocentiana*, being erected by Innocent the XIIth.—— Here are held several courts of justice.

Triumphal
arches.

The principal triumphal arches which now remain, are those of Titus, Septimius Severus, and Constantine: The last is the most magnificent, and best preserv'd.

That of Titus has only one opening or passage thro' it; the other two have each of them, besides one large opening in the middle, a smaller one on each side, after the manner of Temple-Bar, &c. as may be seen by the prints of them that are extant.

Within the passage thro' Titus's arch are three basso-relievo's, one at the top over head, and one on each side: in that on the left hand, as you go thro' it, towards the Campo Vaccino, we have an authentick representation of the golden candlestick, and table of the shew-bread, which were in the temple of Jerusalem. These, and the other magnificent ornaments
of

of them all, are to be seen in Rossi's book of the *Veteres Arcus Augustorum*.—But Bartoli, who engrav'd the plates, has, in his prints of the Constantine arch, represented those basso-relievo's as equally good, which are really in themselves most unequal: for, as this arch had its principal ornaments from the ruins of that of Trajan, in whose time sculpture did highly flourish; so, where they fell short, to compleat the design of the architect, and that there might be somewhat of Constantine's own story seen in an arch erected to his honour, some additional ones were carv'd by the artists of that time, which are most vile; at least they appear so in presence of the others.

An admirable long basso-relievo, which was intire, and represented Trajan's victory over the Dacians, was cut into four parts to adorn this of Constantine: two of them are plac'd on the outside, at each end one; and the other two are within the great middle arch: over one of these is written LIBERATORI URBIS; over the other, FUNDATORI QUIETIS.—These inscriptions were address'd to Constantine, tho' the basso-relievo's under them did belong to Trajan.

The words INSTINCTU DIVINITATIS in the inscription, Ficaroni interprets to allude to the vision of the cross.

There was once on the top of this arch a triumphal chariot, drawn by eight horses of gilt metal, taken likewise (as says the same gentleman) from the arch of Trajan, which the Goths afterwards carried off as plunder. That several of the triumphal arches were so adorn'd, is evident from the reverses of the medals which were struck upon occasion of their being erected.

The trunks of some fine statues stand there, the heads of which were broke off in the time of Clement VII. by Lorenzo of Medici *, and the heads brought to a collection, which wanted not such an addition to make it one of the finest in the world.

We observ'd part of a fine cornice, which was brought from Trajan's arch, us'd in that side of this arch next the amphitheatre as a common unwrought stone; the plain side is turned outwards, and some of the letters of one of the inscriptions are cut upon it; the wrought side is turn'd inward, and hid from those that view it on the outside; but we discover'd it when

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* It is said he was therefore banish'd Rome: it was the same person that murder'd duke Alexander.

we were in a room within, over the great passage: we had but an indifferent way to it, being obliged to mount by a ladder up to a sort of window at one end of the fabrick, and to go thro' a narrow entrance we found there to a small stair-case, which brought us into the inner room.

Some of the pillars of this arch are of *giallo antico*, the rest of *marmo Greco*.

The basso-relievo's in Septimius Severus's arch are much damag'd; more (I think) than those in that of Titus, tho' his be so much older; but the fabrick of Titus's has suffer'd full as much in the extreme parts.

Amphithea-
tre.

The amphitheatre of Vespasian, finish'd by his son Titus, which is just by Constantine's arch, has had so much written of it, and the prints of it are so common, that I need not attempt any particular description of it. The lowest story is pretty much buried. Ficaroni says he saw an architect of Verona uncover some of the buried part, and found there was an ascent of three steps up to it. All the arches within were covered with ornaments of stucco, of which there are some still remaining. This noble fabrick had seats sufficient to contain eighty five thousand spectators: the seats are all gone, but the slope still remains on which they were plac'd, almost round the arena. If the incurfion of the Goths gave it the first shock, some worse than Goths at home have further'd the ruin of it, to raise palaces to themselves. It is built of the Tiburtine stone, which has not a fine grain, but is very durable. The outside of about one half is entirely gone, but the other half is all standing yet, quite up to the top. The body of the amphitheatre, behind the seats, consisted of double galleries, that is, galleries divided with pillars all along the middle of them; each gallery going quite round, and inclosing the seats, as they did the arena. There were four stories of these galleries; three of them were properly portico's of the Doric, Ionic, and Corinthian orders: the uppermost is adorned with pilasters of the Corinthian or Composite order, and is lighted by windows in the wall between the pilasters, and not laid open, as the other three are. Some parts of all the galleries are yet intire, for a considerable extent together, with the several communications between them and the seats by the *vomitoria* (as they called the mouths of

of the passages through which the crowds of people were pour'd into the amphitheatre to see the shews ;) and such parts as still remain give us a sufficient idea of what the whole was, when the circle was compleat. Several of the fornices too, below, under the seats, where the slaves and wild beasts were kept, that were let out for combat into the arena, remain pretty intire to this day.

There is scarce a stone, even in the most intire part of the amphitheatre, which has not one or more deep holes made in it, which some ascribe to the malice of the barbarous nations, who upon their incursions into Rome, besides other ravages, made those holes, merely to deface so noble a monument of the Roman grandeur. Others ascribe it to their avarice, and say they did it for the sake of those cramps of metal, which were put there to strengthen the joints of the stones. Ficaroni opposes both these opinions, looking upon it to be highly improbable that they would spend their malice upon the amphitheatre, and not rather upon the Trajan or Antonine pillars, or upon the triumphal arches, which are so many standing monuments of their having been brought under subjection to the Romans ; and as improbable that they should be prompted to do such a thing out of avarice, and take such pains to pick out these cramps which could yield them nothing but the iron they were made of, and the lead they were fixed with, and at the same time leave untouch'd the plates and other ornaments of rich metal, with which the portico of the Pantheon was cover'd, and which remained there till the pontificate of Urban the VIIIth, who employ'd them in S. Peter's church, as above mention'd. He therefore concludes that this was not done at all by the hands of the barbarians, but by the people of Rome themselves, who were by those incursions become poor and miserable : and pick'd out these iron cramps for meer necessity ; venturing to make free with them, when perhaps they durst not meddle with that more precious booty of the Pantheon.

The figure of the Circus Maximus still remains, and some of the fornices are now seen, over which the seats were built. ^{Circus Maximus.} This Circus was vastly capacious : some compute the number of spectators it would contain, to be two hundred and sixty thousand ; others make the number still greater.

Just.

Pal. of Augusti.

Just above this, are considerable ruins of the palace of the Augusti. Some of the windows seem to have been of three or four squares in height, and reaching from the top to the bottom of the rooms; as many in the Venetian palaces now do.

Baths of Titus.

The baths of Titus, tho' very much ruin'd, shew the remains of great magnificence. We saw twelve large and long vaults contiguous one by the side of the other: at the further end of them are a great many lesser ones, some of them plaistered with festoons and other ornaments on the stucco.

There are some few remains of the old paintings, particularly the story of Coriolanus, with his mother and wife; but it is now grown very faint, and is in some parts little more than barely visible. Mr. Richardson has a fine drawing of it by Hannibal Caracci, after which Bartoli made his plate. Bellori has given us an account of the colours of the several draperies, which are now scarcely perceptible in the picture itself. In the same vault we saw the large nich, whence was taken the famous Laocoon of the Belvedere. Over some of these vaults was a palace of Titus, built in view of his amphitheatre.

Baths of Caracalla.

The baths of Caracalla shew much greater remains above ground, than those of Titus; there are many high walls which enclose large spacious courts, and several great arches, now standing.

We observ'd in some of the broken vaults large pieces of pumice-stone, which were put there to make the building less heavy.

There were in these baths sixteen hundred seats of marble for those that bathed to sit in, in order to be cleansed with the strigils, brushes, &c. Those seats in the cloyster of S. John Lateran, already mention'd, are suppos'd to have been two of these.

Besides the buildings which particularly belonged to the baths, here was a great palace built by this emperor, and schools for all sorts of exercises.

There were subterraneous vaults throughout the whole extent of these baths, palaces, &c. but many of them are now choak'd up with earth and rubbish.

At each end of a great hall (or rather court, for 'tis now open at top) are Tribuna's, or semicircular portico's, with niches for statues. In one of these the great groupe of Dirce and the Bull was found. That and some other statues were carried hence to the palace Farnese; and great quantities of marble incrustations were taken from the walls, &c. and removed to S. Peter's church.

Here likewise we saw the remains of a temple of Isis, a rouda. It was this emperor [Caracalla] who restored the worship of Isis in Rome, which had been abolish'd by Tiberius. Josephus gives a pleasant account of the occasion of it, *Ant.* l. 18. c. 4. I will save the reader the trouble of turning over the book itself, and will insert the substance of the story here.

Decius Mundus, a young Roman knight, [in Tiberius's time] was violently in love with a noble lady, call'd Paulina, wife to one Saturninus, a senator. Paulina was virtuous, as she was fair; the young man courted, intreated, offer'd presents, but all in vain: at last he tried the power of gold; and if two hundred thousand Attic drachma's [about six thousand pound] might purchase his happiness, he was ready to lay that with himself at her feet; but all to no purpose: the lady remained obstinately virtuous. The young man, unable to bear the denial, resolv'd to starve himself to death. A good-natured woman, a freed-woman of his father's, call'd Ide, who had a dextrous turn in affairs of that nature, saw how 'twas with him: she saw, and sympathiz'd: Come, says she, don't pine thus, cheer up, never fear but I'll find means to help you. He hearkening very attentively, she added, Give me but a fourth part of what you offer'd the lady, and I'll lay it out so, that, my life for your's, I'll soon put you to bed to her. She receives the money, and knowing that Paulina was prodigiously devoted to the service of Isis, away she goes to the temple of that goddess, with her purse of gold, and found no difficult access to the priests. Holy fathers, says she, I'm come to beg a little of your assistance; there's money to be got; only be you hearty in the business; 'tis a love-affair: and then she tells her tale. fifty thousand drachma's is the sum; here's half in hand, and the rest ready when your work is done. There was no withstand-

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ing such a temptation :—'Tis very well, Mistress, go your way, the business shall be done. Paulina's devotion to the goddess was such, that the priests had access to her when they would : the eldest of them undertakes to manage the matter with her : he desires a conference with her in private, which was granted : he tells her he was sent to her by the god Anubis ; that he was delighted with her person, and had signified his pleasure that she should lie with him. She was all devotion, and receiv'd the message with transport, gloried of the honour to her acquaintance, and told her husband how god Anubis would lie with her. The husband, well assured of her virtue, without any difficulty, consented. So to the temple she goes. The priests are ready to receive her, and conduct her to her apartment. The doors of the temple are lock'd, and the lights taken away. Mundus lay hid within : we'll suppose that it was not long e'er he address'd Paulina, nor that Paulina was coy to her supposed Anubis. All night they lay together, and early in the morning, e'er the priests were stirring, he retired. Paulina too went, and repaired to her husband, acquainted him how Anubis appear'd to her, and boasted among her familiars what conference he had with her. The account was variously receiv'd by them, some believing it, others mistrusting some roguery. About three days after this affair was over, Mundus meeting with Paulina, could not forbear letting her know that he was her Anubis, and that under that name she was pleas'd to oblige him with her favours, tho' Mundus could not be receiv'd. Paulina, now sensible of the villainy, and amaz'd at the man's impudence, in a fury tears her clothes, goes strait to her husband, and acquaints him of the whole matter, begging of him to prosecute her revenge to the utmost. He needed not much intreaty ; went strait to the emperor, and laid each particular before him. The emperor, upon a full examination of the matter, order'd the priests and Ide to be hang'd ; pull'd down the Temple of Isis, cast Anubis's statue into the Tiber, and banished Mundus : his punishment being less than that of the others, considering his crime proceeded from extreme love.

The aqueducts to these baths were vastly great : one of them (according to Ficaroni) was brought over the triumphal arch of Nero Claudius Drusus, which is just within the Porta Appia, [or

[or Capena.] There are two of the pillars, Composite, now remaining, one on each side this arch [of Drusus]; his statue on horseback was on the top of it, as is to be seen in some medals of him, where this arch is the reverse.

The circus of Caracalla is a little way out of town, near the side of the Via Appia: the figure of it still remains (but all ruinous) and so do the metæ within it. The obelisk, which was within it, is now set up on the fine fountain in the Piazza Navona. This circus is said to have contained a hundred and thirty thousand spectators.

By the side of the way that we went to this circus, are the ruins of the temples of Virtue and of Honour; which were contiguous, and so built, that the way into the last was thro' the former, to denote that honour was to be attained only by virtue, or valour; *virtus* includes both. Also

The temple dedicated *Deo Rediculo*, [*à redeundo*, according to some] built upon occasion of Hannibal's advancing towards Rome, and then suddenly retreating: others write it *Ridiculo*, giving it this turn, that Hannibal retreated as baffled—*retrocefferit illusus*. So Panvinus has it, and Marlianus likewise: the whole passage in Panvinus is thus, *Extra Capenam lapide II. fuit templum Ridiculi, ibi excitatum, quod eo loco Hannibal castrametatus retrocefferit illusus*. An account of his encampment and retreat, and what induced him to the latter, may be seen in Livy, l. xxvi. And likewise,

The temple *Fortunæ Muliebri*, built in the place where the mother and wife of Coriolanus met him, and prevail'd upon him to raise the siege.

In the same way we saw the *Fons Egeriæ*, now called the Grotta, or *Spelunca d'Egeria* [the cave of Egeria], where Numa made the people believe he had conference with that goddess, and received directions from her in forming his religious institutions.

Not far off this we saw the noble monument of Cæcilia Metella, the daughter of Q. Creticus, and wife of Crassus, as the inscription, still plain upon it, shews.

CÆCILIAE, Q. CRETICI F. METELLÆ CRASSI.

It is a rotunda, as several of the antient *Mausolea* were : one side is much ruin'd ; and there we had opportunity of observing that the vast stones whereof it is built, were laid together without mortar, or any other cement. There is a frieze toward the top, adorn'd with heads of oxen, from whence the whole structure is commonly called *Capo di Bove*.

There is a fine *Sarcophagus* in the court of the *Farnese* palace, which they say was brought from hence, and is suppos'd to have contain'd this lady's remains : she was wife to the rich *Marcus Crassus*, who fell in the wars against the *Parthians*.

The catacombs of Rome have nothing of that magnificent appearance which those of Naples have : two persons can scarce go a-breast within them : I speak of those of *S. Sebastian*, which are reckon'd the principal ones of Rome, and we were not in any other. But what they want in breadth, they have sufficiently made out in length, if what *Ficaroni* told us be true, that the extent of all the galleries or walks, of which there are a multitude, branching themselves out several ways, amounts in the whole to forty miles. The narrowness and closeness of them occasions an unwholesome damp, which I felt the effect of some days after. It is certainly not adviseable to spend much time in them, but curiosity sometimes makes one unmindful of safety. It is dangerous to venture far into them without a conductor, by reason of the many labyrinths and mazes made by the numerous branches of the several galleries. Our guide told us, that some that have gone in too far, have not been able to find their way out again, and have perished there.

It was much easier cutting these catacombs than those of Naples, because the rock is much softer ; but that quality occasion'd another, which was very inconvenient, I mean their narrowness ; for the stone not being of a sufficient consistence to support itself in a wider arch, they were obliged to cut these so narrow, as I have observed before ; which must have made it exceeding troublesome and tedious to get out the rubbish that was made by the hollowing of the vaults, there not being room for those carriages to pass by one another, or turn in these narrow vaults, which in the spacious ones of Naples might be employed to carry off the rubbish, and might pass and repass by one another, as well as turn about with the greatest ease and

convenience. We found a great many of the niches in these clos'd; some of the company open'd one or two of them: the bones, which to the eye appear'd intire, we found upon touch to be moulder'd, so as to crumble away between the fingers. In one was a skeleton of full growth, with another very little one by it, which might probably be a woman dead in child-bed, with her infant buried by her. At the mouth of some of the niches we saw little vials of glass like lachrymatories, with a tincture of red at the bottom: these they told us were indications that those who were deposited in such niches, were martyrs.

The Mausoleum of Alexander Severus is a little way out of town: It is a rotunda. The stone vault is surrounded on the outside with a great thickness of earth. The Vas Barberinum was found here.

In our way we saw part of the old aqueduct of Ancus Martius, brought over high narrow arches, the remains of which are seen in several places, and in some without any interruption for a long way together. That of Claudius, and the rest of the antient aqueducts, were carried over the like narrow arches, as appears by what is left of them. Those modern ones of Sixtus V. are much in the same manner.

The Mausoleum of Augustus is within the city; this is a rotunda too, of about four and forty paces diameter: the vaulted roof of it is destroyed; but the sides remain intire quite round. The area within is now a garden. It was built by Augustus for a repository of the remains of Julius Cæsar, and was afterwards the burial-place of the Augusti.

The *camere sepulchrale* [sepulchral chambers] in which the urns were deposited, go round the outside in three stories. In these a great deal of the old *opus reticulatum* is seen. Here we saw a large statue of Æsculapius, a fine one of the goddess Copia, with the *cornu*, &c. and some others.

A fine old Sarcophagus of white marble, with basso relievo's. of Pan, Faunus, Satyrs, &c. [heads], and of Cupids, [whole figures] holding up festoons. On the front of the cover are little Cupids riding on dolphins, sea-horses, a sea-cow, and a sea-ram. The entrance into this sepulchre was antiently grac'd with two obelisks, one of which is now before

before the church of S. Maria Maggiore, as has been already mention'd.

Pyramid of
Cestius.

The Pyramid of Cestius, all built of white marble, stands half within, and half without the wall of Rome, near the Porta Tergemina. There are some antique paintings still within, but we could not see them; the lock was out of order, so that the door could not be open'd. The lower part of this pyramid was a good deal buried, till Alexander VII. took away the earth from about it; at which time were found, lying along, the two pillars that are now set up at the two corners of the pyramid within the city-wall*.

*Vid. Ossav.
Falconeri de
Pyramide C.
Cestii Epulonis
Dissertation.*

The Porta Tergemina, or Trigemina, is just by this pyramid: it is sometimes called by that name at this day, but most commonly Porta di S. Paolo, from the church of S. Paul, which is not far from it. The old name was given it, because it was this way the *Trigemina Fratres*, the Horatii, [three brothers born at one birth,] went out to that famed combat with the Curiatii. Nardinus and Borrichius make some objections to this account, and say this could not be the gate the Horatii went out at; alledging, that it was at that time unbuilt, and that the city-walls did not then extend so far as the place where this gate is built; that the old Porta Trigemina was at the foot of the Aventine hill, but that this gate is at a considerable distance from thence, being just by the pyramid of Cestius. All this may be true, and may perhaps prove that this is not the very gate through which the brothers passed to the field of battle, nor the first gate which was called by that name; but it may be likewise true, that this gate was so called because these brothers passed upon that occasion along the way where this gate stands: for when the Romans, to preserve the memory of an action, to which Rome ow'd its sovereignty, had once given the name of Tergemina or Trigemina to a gate leading to the place where that action was perform'd; nothing could be more natural than that their posterity, when they remov'd the city-wall, should call the new gate that answer'd to this old one, and led to the same place, by the same name, and thereby continue the memorial of this important victory. Nor indeed is it easy to imagine why, upon shifting the gate something further outwards, they should change the name, though there had not

been so particular a reason for continuing it. The survivor of the Horatii came not back the very same way, as we are informed by Livy, but returned thro' the Porta Capena, where seeing his sister with tears lamenting the death of one of the Curiatii, who was her lover, killed her for bewailing the death of one that was an enemy to Rome. Livy gives us his speech when he stabbed her, *Abi hinc cum immaturo amore ad sponsum, oblata fratrum mortuorum vivique, oblita patriæ: sic eat, quæcunque Romana lugebit hostem.* "Get thee hence, with thy
 " unseasonable love, to that spouse thou mournest, forgetful of
 " thy brothers, both of those that are dead, and of me that
 " survive; forgetful of thy country: and thus let every Ro-
 " man go, that mourns an enemy to Rome."

There was, in the early ages of Rome, a sort of a savage public-spiritedness, which was forward to signalize itself against the nearest of relations, if they appeared to be enemies to their country; as in the case now mentioned; and in that famous one of Brutus, striking off the heads of his two sons; upon which Monsieur St. Evremont observes, that the sentiments of liberty made him forget those of nature.

At a little distance from the other side of the pyramid, lately spoken of, is the Monte Testaccio, a hill rais'd by degrees in the time of the old Romans, chiefly from broken pots, but with the addition of other rubbish. They have now made several large caverns or grotta's within it, for the keeping of wine, which, when newly brought out from thence, drinks as cool as if it were iced. The grotta's themselves are so cold, that it is dangerous for those to go into them in the hot weather, who are not accustomed thereto, especially in the day-time, when the antiperistasis is stronger. I stood once only at the entrance of one of them, and not above a minute, and that in the evening too, when the outer air was more upon a par with that within, and there came out so piercing a cold, that it perfectly struck thro' me: I have recollected since, that one might have better gone quite into the grotta, where the cold would have been equal on all side, and not come in a torrent one way only, as it did at the entrance.

The sepulchre of the Nasones [commonly called Ovid's Ovid's Tomb, Tomb] is under a hill on the side of the Via Flaminia, not far
 from

from the Ponte Molle. It is well known that Ovid died in banishment, in a country far distant from Rome, and was there buried. This sepulchre, therefore, is not of Ovid himself, but of the *familia Nasonia*, descendants from him. Bellori obviates a difficulty which may be rais'd, that Naso was only a surname personal to Ovid, and not his *nome gentilizio*, the name of his family. To this he says, "that it was customary sometimes to change the particular surname into a family-name, for the eminent character of such person as had made that surname famous." And indeed the antient Romans having been sometimes (as the modern ones often are) more generally known or distinguish'd by such adventitious name, than by that of their family, it is very natural to suppose that Ovid, having been generally known by the name Naso, and having made it so famous, his descendants might take the same, (or the name Nasonius, deriv'd from it) for their family-name, instead of Ovidius, which was the family-name before.

The person, who built this sepulchre, was Q. Nasonius Ambrosius, as was discover'd by an inscription on a marble, found in the principal nich, at the upper end of the sepulchre. In the same nich was represented in painting the person of his ancestor, Ovid, (with Mercury and other figures) placed there in the chief part of the sepulchre, exactly fronting the entrance, that he might be the more conspicuous, as being the principal object. The designs of all the paintings, with which the rest of the niches, and all the other parts of the sepulchre were cover'd over, may be known by Bartoli's prints, and Bellori's illustrations, in their book of the *Grotte Antiche*.

This sepulchre was accidentally discover'd in the year 1674, by some workmen who were getting stone out of the rocky hill within which it is built, to repair the Via Flaminia against the succeeding year of jubilee, which would bring a concourse of people that way.

At the first opening of it, the colours of the paintings therein were very fresh and lively; but upon the admission of the outer air, they changed, and by degrees grew languid, and the very plaister they were painted on began to part from the walls; but that excellent artist, Pietro Santo Bartoli took care in time to preserve the memory of the designs, by copying them

them, and washing them in the proper colours of the originals. These designs of Bartoli, in colours, are to be seen all together in a book at the palace of the Marchese Massimi above-mentioned. And such of the paintings as they could get away in any tolerable condition, were carried off, and are dispersed in several palaces; some of which have been mentioned: so that there is little now remaining there, but the figure of the sepulchre within, which is entire; but the paintings are in a manner all gone, except two figures which remain on one side of the vault.

The Cloacæ, which are conveyances for the filth and dirt of the city, are a work of very great antiquity, and are called by Pliny *opus omnium maximum*, on account of the great capacity and firmness of the vaults. They were eight hundred years old in his time, being made by Tarquinius Priscus, and continue to this day. We saw the mouth of one of them, consisting of a strong triple arch, at the side of the Tyber, near the remains of the Pons Sublicius, which Horatius Cocles alone defended against all the forces of king Porfena, till the bridge was broken under him.

See Pliny's extraordinary account of them, l. 36. c. 15.

The pompous accounts, which we find in the poets, relating to the Tyber, raise an idea which sinks very much upon sight of it: that of Dionysius in his *περίηγησις* is pretty extraordinary,

Θύμβρις ἑλισσόμενος καθαρὸν ῥέον εἰς ἅλα ἑλλεί,
Θύμβρις εὐφρείτης ποταμῶν βασιλεύτατος ἄλλων,
Θύμβρις, ὅς ἡμερτὴν ἀποτέμεται ἀνδιχα ῥέμεν.

Tyber, that rolls transparent to the sea,
Tyber, wide stream, whom other floods obey,
Tyber, that cuts thro' fairest Rome his way.

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Notwithstanding this fine account of this *prince of rivers*, with its *limpid streams*, whenever I looked on it, I could not forbear thinking rather of Tower-ditch, than the river Thames. Certain it is, that Rome has made the Tyber famous, which else had been but an inconsiderable river; and the city was doubtless very ill watered while it depended only on that stream, which is always muddy, and generally low, except when rais'd by floods, which bring it to the other extreme, as is to be seen

A a a

by

by marks inscribed on pillars at the Nuovo Navale a Ripetta, [a sort of quay] which shew to how great a height the inundations have arisen.

This condition of the river, each way inconvenient, was doubtless what put the antient Romans, in the very early ages of their city, upon that most costly, but most noble expedient of the aqueducts, already mentioned, some of which are near two thousand years old. Several of these being decayed, were restored by some of the first emperors (as may be seen by the inscriptions on the Porta Nævvia, or Maggiore) to which others were afterwards added : and instead of such as have since that time failed, a rich supply has been made by Sixtus V. and Paulus V. of the Acqua Felice and Paula : so that Rome, however destitute of waters naturally, has by these means been made one of the best watered cities in the world : insomuch that besides the publick fountains, which are numerous, and some of them very magnificent, there is scarce a private house of any consideration that has not a fountain belonging to it.

Some of the antient aqueducts brought the waters above sixty miles, and the more modern, above thirty.

I shall not attempt a description of any of the fountains, which are many of them very beautiful and finely adorned ; the figures of them are well enough seen by the prints.

When that stately one was erected by Bernini in the Piazza Navona, people wondered from what part of it the water was to issue, some expecting it from the colossal figures at the four corners, some from one part, some from another. While all were big with expectation, upon a signal given for the opening the pipes, a whole deluge came thro' the clefts of the [artificial] rock ; which falling with a force on such parts as were contrived to give it a proper resistance, made it reflect and rebound again in a thousand varieties, to the amazement of the spectators. Of all the fine fountains that are in Rome, this, I think, is much the most entertaining.

Oratorio di
Caravita.

As we were taking the air one evening in this piazza (Navona), we saw a Jesuit mounted on an eminence, haranguing the people. When this affair was over, they followed him in procession to an oratory, commonly called Caravita, from a father of that name, who used to perform there : where, after a litany to the saints, and some few prayers, &c. the doors
of

of the place were shut, and the candles put out; then the congregation stript their shoulders bare (as we were told, for it was then so dark we could not see what was done, tho' we could hear sufficiently), and fell a disciplining themselves, some with chains, others with scourges, for about a quarter of an hour; the priest every now and then crying, *Eh! Peccatori!* [Ah sinners!] and using other expressions to the like purpose; whereupon the strokes were redoubled: he had rattled them pretty heartily before about their sins, and made abundance of speeches to a crucifix he held in his hand, with expostulations now and then betwixt that and the people. At the ringing of a small bell the discipline ceases: then they put on their clothes, and the candles are lighted again. They offered us disciplines, if we had thought fit to make use of them; but did not (indeed) press the favour.

We were told, that one night when they were met upon the like occasion, while they were all in darkness, they felt somewhat that was rough, brushing very rudely by several of them, which put them into a great consternation. The priest had been saying terrible things to them, and they now thought the devil was indeed come among them. The uproar was so great, that they were forced to light the candles again sooner than ordinary; whereupon they discovered a bear's cub, that had broke loose from a neighbouring house; (for there they sometimes chain those creatures at their doors, as they do foxes with us): their fears were then pretty well over, but the priest doubtless knew how to make use of the accident, if it were really an accident, and that himself were not in the secret.

Another evening, as we were walking on the Pincian Mount, we met with a very agreeable entertainment, a sort of *carmen Amœbæum*, much in the manner of the old eclogue. Two persons had placed themselves under the wall of the duke of Tuscany's palace, Villa de' Medici, with their guitars, and sang alternate. They were at first very courteous and complaisant; then taking occasion from some little incidents, they went to their *mutua convicia*, their little taunts and banters; after that, by degrees, all matters were healed, and they parted very good friends. They managed the matter so, that the poetical dialogue seemed at least, if it were not really, *ex tempore*: several of the company did believe the greatest part of it was so;
for

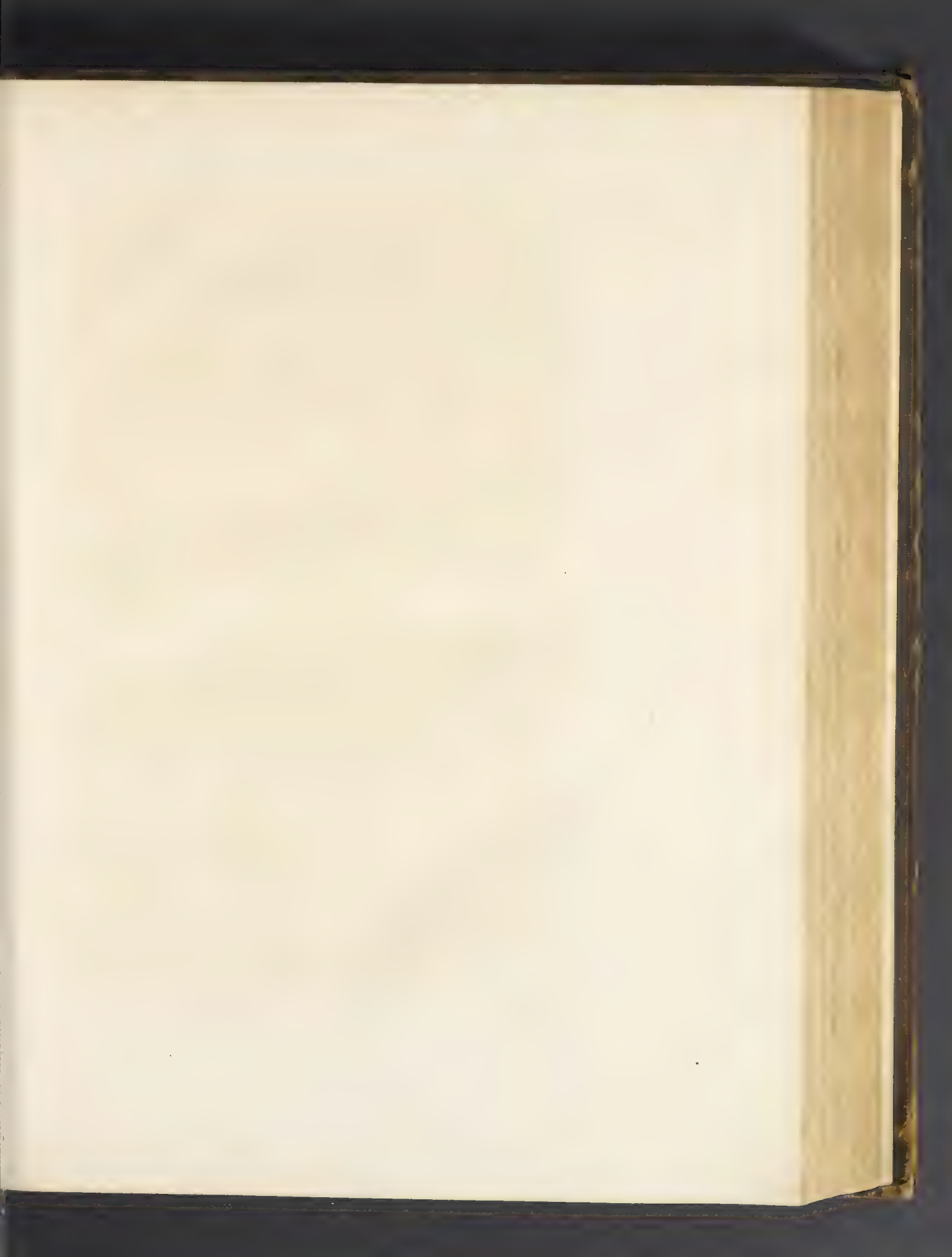
for many of those fellows have a head very much turned that way : and their frequent practice may make it easy enough. Be that as it will, it was very pleasant and entertaining. Sometimes we have seen the better sort take the fresco of the evening in their chaises, which in agreeable places they cause to stop, and sit in them there, singing and playing on lutes or guitars.

The street-murders at Rome are nothing so frequent now as they are reported to have been formerly ; tho' there were some few while we were there : but the vigilance of that excellent magistrate Signor Falconieri, governor of Rome, [since made cardinal] gave a great check to those insults. I was told that he is of an English family, of the name of Falconer ; and that he himself declares so, and seems to take a satisfaction in it. This is certain, that he was always particularly ready to do justice to any Englishman that had a complaint to make to him.

As it is necessary in Venice to avoid discoursing of policy, so in Rome one must forbear disputes about religion, and then all is safe enough : the rule, though different in words, is in effect the same ; for at Rome religion seems in a great measure the policy of the place : the government is purely hierarchical ; and thro' the whole ecclesiastical state scarce any are admitted to posts of any considerable trust, but cardinals, or prelates, or some other sort of priests : and I was told (tho' I dare not answer for the exactness of the computation), that of about thirty-five thousand houses that are reckoned to be in Rome in the whole, there are twenty-three thousand that they call religious, or that are inhabited by persons in some sort of ecclesiastical orders, or some way belonging to Holy Church : if it be so, Who can dispute the epithet they give it of *Roma la Santa* ? [Rome the Holy.]

The many things observable at Rome have led me to a greater prolixity than I had intended ; and for the same reason I am obliged to omit many, I myself had observed, which might well deserve notice. That certainly is the place of the world where a person any way curious may find the most variety of entertainment, and spend his time the most agreeably. What occurred in a short excursion or two we made from Rome, and in our return home, I shall draw into a narrower compass.

THE END of the FIRST VOLUME.





S O M E
O B S E R V A T I O N S

MADE IN TRAVELLING THROUGH

F R A N C E, I T A L Y, &c.

I N T H E

Years MDCCXX, MDCCXXI, and MDCCXXII.

By E D W A R D W R I G H T, Esq;

V O L. II.

T H E S E C O N D E D I T I O N.

L O N D O N,

PRINTED for A. MILLAR, in the STRAND,
MDCCLXIV.





S O M E

OBSERVATIONS

Made in Travelling through

FRANCE, ITALY, &c.

V O L II.

DURING our stay at Rome, we made some short excursions to Fiescati, Tivoli, and Albano.

F R E S C A T I.

FRESCATI is the place where, according to the opinion of some, Tusculum antiently stood, near which Cicero had his Tusculanum. Several fine villa's are now in and near the town. It is situated on the side of a delightful hill, the top whereof affords vast quantities of water, which supply the noble fountains those villa's abound with. These have been so long famous, and so often described, that I shall say little of them.

VOL. II.

A

What

What I was particularly pleas'd with, were the hydraulics ; organs, where the water performed at once the office of the bellows-blower and organist ; and other wind-instruments, contriv'd so as to be sounded by the like artifice. The original invention of these, according to Pancirolli, is very antient ; some ascribing it to the Ægyptians, others to Archimedes.

At the Villa Belvedere of prince Pamphilio, is a beautiful grotta or hall, at the further end of which is mount Parnassus, with Apollo and the Muses sounding their instruments, in concert with an organ, which is in a further part behind, all sounding by force of water*.

By the same hydraulic method, a great marble statue of Polypheme sounds his pipes, and a Centaur his horn : and by a like expedient, in a fountain between these statues, (which they call the Girandola from its shooting out water in the manner of the fire-works which bear that name) is produc'd a tumultuous sound, like thunder and tempest. This place is about twelve miles from Rome.

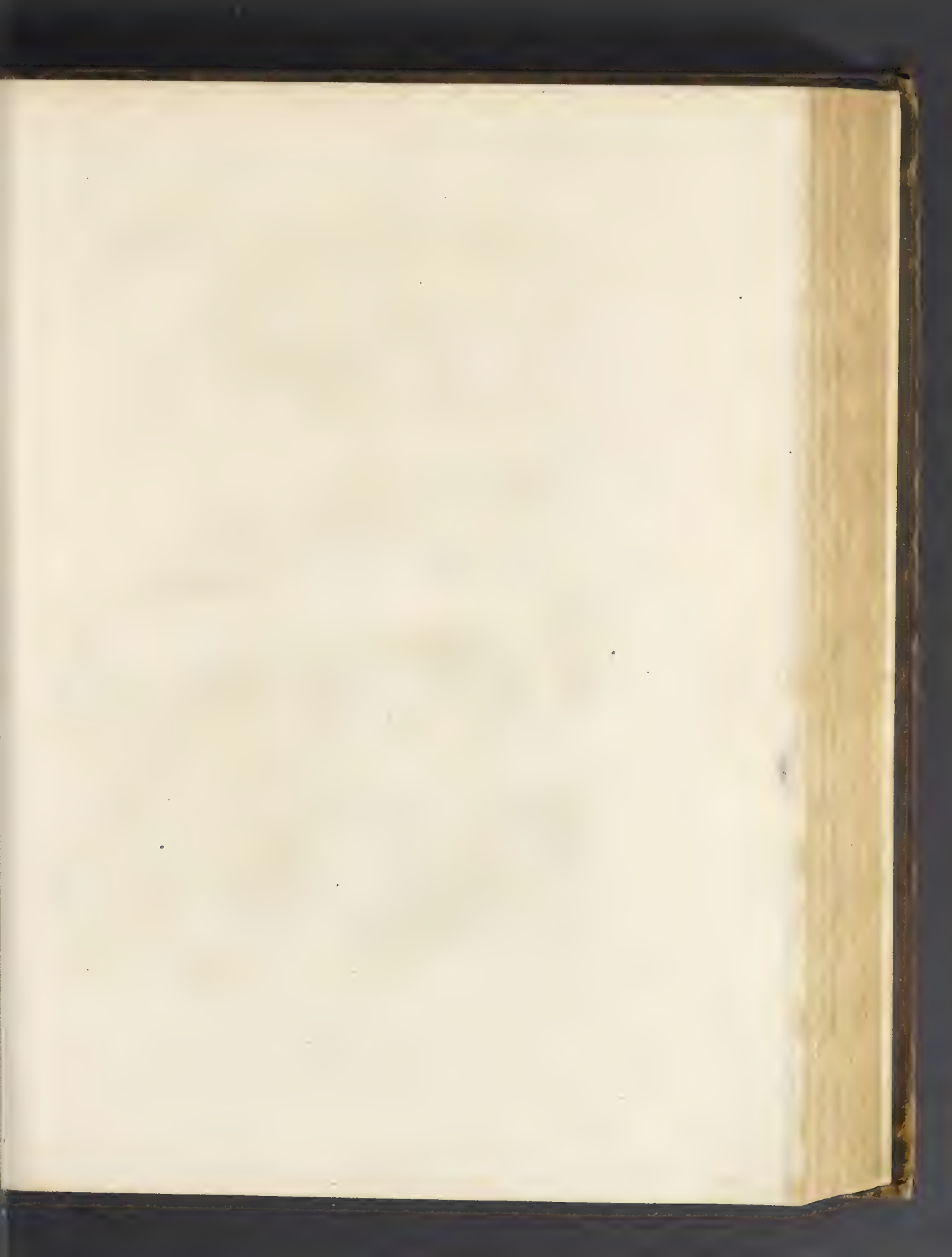
T I V O L I.

† The antient
Tiber.

TIVOLI †, which is about eighteen miles from Rome, is famous too for its water-works, and other curiosities, in the Villa d'Este, belonging to the duke of Modena. Here is another fine water-organ, with abundance of cascades, fountains, and grotta's, which have been once very nobly adorn'd, but are many of them now in a very ill condition : there is a long walk with a row of small fountains continued all along one side of it ; at the further end of it is a representation of some of the temples and other buildings of old Rome, in marble : a city as it were in mignature : they must have been a work of more expence, than their appearance answers.

Among the statues, of which there is a great number, I observed one of a *cæstarius*, with the Phrygian cap. The thongs, represented round his hand, are continued up to the elbow ; as they are in the bassò relievo of the two *cæ-*

* For the manner of these water organs, see father Kircher's *Musurgia Universalis*, 3^æ *Art. Magna Consoni & Dissoni*. L. ix. part. v. pragm. i. & ii.





Temple of the Sibyll, at Tivoli.

tiarii in the Villa Aldobrandina in Rome. The real things the *castiarii* made use of (they say) were of buffalo's hide.

The cascade of Tivoli is nothing so deep as that of Terni, ^{Cascade.} but of a greater breadth (unless the great depth of the other make it appear narrower) and rushes down with a vast force. It is the river Anio falling down a precipice [*præceps Anio*, as Horace terms it] now called the Teverone. This immediately, after its fall, divides itself into two parts; one of which fetches a compass about the town; the other is soon lost in a gulph, and runs in several channels under a great part of the town, and then rising again, comes to the Palazzo d'Este, whence a branch of it runs to Mecænas's villa, the remains of which still appear; and afterward it falls in several small cascades into the other part of the river, which comes round the town.

Upon an eminence, opposite to the cascade, stand the beautiful remains of what they call the Temple of the Sibylla Tiburtina, as also of her house just by, which is now a church dedicated to S. George. The antient temple is supposed to have been once before ruined, and to have been restored by L. Gellius: and, tho' it has not been commonly observed, his name is seen on the architrave, L. GELLIO · L · F. The pillars which support the portico that goes round it are Corinthian, fluted, but the capitals are different from what we usually meet with in that order: though the difference is not such as could well be expressed in so small a draught as is here given; but the curious may see it in Desgodetz. Bulls-heads with festoons passing from one to another, and somewhat like a rose over each festoon, are the ornaments of the frieze. The roof of the portico which goes round is adorn'd with roses in compartments. Palladio and Desgodetz speak of this structure under the name of the Temple of Vesta. Desgodetz corrects many mistakes of Palladio, and shews the particularity of the capitals; which Palladio mentions by way of commendation, without taking the least notice of their being at all different from the common form.

In an open piazza we saw two granite Egyptian statues of Isis, standing now on pedestals which certainly did not belong to them; for they have upon them inscriptions which are antique, but have no relation to the statues.

From an eminence a little further we saw the remains of the villa of Mæcnas above-mention'd, as likewise those of Horace, and of Quintilius Varus, which they now call Quintiliano. Horace, in an ode inscrib'd to Varus, encourages him to plant vines, before any other tree, at this villa.

*Nullam, Vare, sacrâ vite prius severis arborem
Circa mite solum Tiburis, & mœnia Catili.* L. 1. od. 18.

Dear Varus, urge thy wise design,
And chiefly plant the noble vine
In Tibur's fertile shade,
Or round Catille's wall.

CREECH.

This was Varus the poet, according to Monsieur Dacier, and not the general, who perish'd in Germany. Horace describes himself making verses, at his own villa here.

— — — — Ego, apis matine
More modoque
Grata carpentis thyma, per laborem
Plurimum, circa nemus, uvidique
Tiburis ripas, operosa parvus
Carmina fingo. L. 4. od. 2.

I, like a bee, with toil and pain,
Fly humbly o'er moist Tibur's plain,
And with a busy tongue
The little sweets my labours gain
I work at last into a song.

CREECH.

Between this place and Rome, Horace seems, at one part of his life, to have divided his time, being alternately fond of each.

Romæ Tibur amo ventosus, Tibure Romam.

At Tibur Rome, at Rome I Tibur love. CREECH.

In our way to Tivoli we saw some considerable remains of the Villa Adriana; where were schools of philosophy, and a temple

a temple dedicated to seven deities; the niches which held their statues are still to be seen. There are several vaults, *ronda's* and others, of the *opus reticulatum*. The whole is brick-work, laid in several manners. There are ornaments of stucco in some of the roofs. This villa was of a vast extent, as is now seen by its ruins. In the same way, just by the river Anio, we saw a large sepulchral monument, which the inscriptions that are on it shew to be of the Plautii. One of them I transcrib'd, which was for Marcus Plautius, and is as follows.

M . PLAUVIVS . M . F . A . N .
 SILVANVS
 COS . VII VIR . EPVLON .
 HVIC . SENATVS . TRIVMPHALIA
 ORNAMENTA DECREVIT
 OB . RES . IN . ILLYRICO
 BENE . GESTAS
 LARTIA . CN . F . VXOR
 A . PLAUVIVS . M . F .
 VRGVLANIVS
 VIXIT . ANN . IX .

Here seems some difficulty in the last line of the inscription, as to the age of Plautius; which some explain thus, (but idly enough, I think) That of the years of his life, only the last nine are reckon'd, wherein he had signaliz'd himself in the service of the common-wealth. But possibly there may be another way of easing the difficulty, if we suppose what now appears to be IX to have been once LX, and the tail of the L worn out by time. In the little while I had to copy the inscription, I confess I had not time to consider it, nor can I now take upon me to remember whether the space between the present I and X be such, as to admit of a supposition, that the former might once have been an L or no. If it be, that seems much the easiest way of clearing the matter. The other inscription was for Titus Plautius, son of Marcus, *Legat. & Com. Claudii Caesaris in Britannia, &c.* The rest of the inscription was very long; so I did not transcribe it.

A L B A-

A L B A N O.

WE made an excursion likewise from Rome to see Albano, [about fifteen miles thence] and the places about it. It is thought by the inhabitants, and by some writers not very modern, to have been the Alba Longa of the antients; but that is doubted by others. We took in our way thither, Marino, (a town already mention'd) where we saw, in the new church, the finest picture that Guercin del Cento is known ever to have painted. It is the Flaying of S. Bartholomew. The design is bold, and the colouring excellent. In another church there, we saw a celebrated picture of Guido, a dead Christ, and *Padre Eterno*.

From hence we went to take a view of the Lacus Albanus famous in the Roman history, now called Lago di Castello Gondolpho, from the Pope's country-seat of that name, which is situated on a most pleasant eminence on one side of it. On the other side is mount Algidus, whither Hannibal came with his army, and thence took a view of Rome when he was going to make his encampment before it; which has been already spoken of. The lake is about two miles round, lying as it were in a basin of high hills which surround it. We went down a difficult and unfrequented descent on one side, to see the outlet of it, made pursuant to the answer of the oracle at Delphos, and one of the most antient works now to be seen. It is call'd by Cicero [*Divinationum*, l. 1.] *Admirabilis aque Albane deductio*. The account of the whole matter, as given by Livy, l. 5. is somewhat extraordinary. The sum of it is this: While the Romans were at war with the Veientes, they were alarm'd by what they esteem'd an extraordinary prodigy, that the Alban lake, without rain, or any other apparent cause, was rais'd to an unusual height. They sent to consult the oracle upon it; before the return of the messengers, a prisoner they had taken among the Veientes explain'd the matter to them. He told them, *Sic libris fatalibus, sic disciplinâ Etruscâ traditum est, ut quando aqua Albana abundasset, cum si eum Romanus ritè emisisset, victoriam de Veientibus dari; antequam id fiat, Deos mania Veientium deserturos non esse*. "It is so set down in
" the





G. Vander Gucht Sculp.

A the Current of Water, which at B is lost in Darkness, not distinguishable from the Vault it runs under and seeming (as it were) to meet it. C a Flood Gate D Reservoirs of Water for Fish &c.

“ the books of Fate, and so deliver’d by the Thufcan difcipline,
 “ that whenever the Alban water fhould fwell extraordinarily,
 “ then, if the Romans fhould in due manner let it out, they
 “ fhould vanquifh the Veientes; ’till then, the gods would
 “ never forfake the Veientine walls.”

The meffengers return’d from Delphos with an answer from the oracle, conformable to what the Veientine captive had declared; part of it in thefe words: *Romane, aquam Albanam cave lacu contineri, cave in mare manare fuo flumine finas. Emiffam per agros rigabis, diffipatamque rivis extingues.* “ Roman, take care the Alban water be not kept within the lake.
 “ Take care thou fuffer it not to run with a ftream into the
 “ fea. Let it out into the fields: divide and branch it into
 “ trenches, and fmall channels, fo as that it may be difperfed and
 “ loft.” The water was accordingly let out into the fields, and the Veientes were made fubject to the Romans. The paffage is cut thro’ a rock; it is about a yard wide, and four yards high at the mouth of it; and extends to fuch a length, that, as you look into it, the arched top and the current at the bottom feem as it were to meet; or undiftinguifhed, at laft, become both loft in darknefs. There is now a conftant current of clear water, which they can make greater or lefs at pleafure, having flood-gates to keep the lake up higher, or let it down lower, as there is occafion.

Further on, at the fide of the fame lake, is the Villa Barberini, which was once the villa of Pompey. Here were what they called *horti penfiles*, gardens made upon portico’s, which were brought down in feveral defcents one below another, to the lake on that fide the hill. The like were on the other fide, towards Albano, where the portico’s do many of them now remain. There is one long and large portico, which has fome remains of the old painting now on its vault, with ornaments of ftucco, in compartments as the Pantheon.

Near Albano, by the fide of the great road there, which is the Via Appia, they fhew an antique monument, which they call the fepulchre of the Horatii and Curiatii; of whom fomewhat has been already mention’d. Thefe brothers could not be buried together in this monument, if we will believe Livy, l. 1. “ *Sepulchra extant, quo quisque loco cecidit, duo*
 “ *Romana,*

“*Romana, uno loco propius Albam, tria Albana Romam versus; sed distantia locis, ut & pugnatum est.*” “The sepulchres are now to be seen, in the place where each of them fell: those of the two Romans in one place nearer Alba; those of the three Albans, towards Rome, but [these] in distant places, as they had likewise severally fought.” Livy’s words are so express, as tho’ he had foreseen the error they would be of use to rectify. However, some are of opinion, that this may have been an HONORARY MONUMENT in memory of them. The remains of five pyramids there are, [the number of those that died,] on one large base. They shew’d us the vale, a little below, toward Genzano, where they say the action was perform’d; the ceremonies preceding it, as well as the action itself, are finely describ’d by Livy.

AT Genzano we saw the *nemus*, [grove] and *speculum Dianæ*, [looking-glass of Diana.] From the old *nemus*, the place now retains the name of Nemi, and the lake, that of Lago di Nemi; and sometimes of Specchio di Diana, still. The lake is almost square, about a mile in compass: we saw it from a convent of Capuchins, who have a fine garden, the best of any belonging to that order that I have seen,

At Genzano, we were brought to the villa which was Carlo Maratti’s, where we saw several of his pictures, which, as well as those I mention’d in the Capitol, remain’d undispos’d of. The wines of Albano and Genzano are very pleasant, and much esteem’d at Rome: they are white. Horace celebrates the former, l. 4. od. 11.

*Est mihi nonum superantis annum
Plenus Albani cadus. — — —*

I have a cask of Alban wine
Full nine years old. — —

CREECH.

And Pliny gives it the next place after the Setinum and Falernum.

How good soever some of the Italian wines are, that is no temptation to the people for drinking: they are generally at this day extremely sober. It seems to have been otherwise with them formerly, by what we find in the antient poets, and particularly Martial, of their drinking a glass for every letter in the name of the person they were toasting.

Nævia sex cyathis, septem Justina bibatur.

Nævia six glasses, sev'n Justina claims.

Another instance we have upon the occasion of a fine silver cup presented him by Instans Rufus.

*Det numerum cyathis Instantis litera Rufi,
Auctor enim tanti muneris ille mihi.*

L. 8. ep. 51.

For ev'ry letter of his name, fill up
A bumper to the donor of our cup.

If his mistress Telethusa comes to him according to appointment, to keep himself in plight for her, he will venture on no more than four glasses, the number of letters in *Rufe*, the vocative of Rufus, the latter name only, and the third part of the whole: if it be doubtful whether she comes or no, he takes seven, which is the number of letters in *Instans*, the first name: if she disappoints him, in not coming according to assignation, to drown his care, he resolves to drink a glass to every letter in *both the names* of his donor, i. e. twelve.

— — — *Si fallit amantem
Ut jugulem curas, nomen utrumque bibam.*

To drown my cares, if she neglect my flames,
I'll Instans Rufus drink thro' both his names.

Instead of that sort of work, they now-a-days never drink between meals, *fuora di pasto*, (to use their own expression) and then very sparingly.——So that if any of them happen to

come in just after dinner, before the wine is remov'd, 'tis not the custom to ask them to drink.—If they are thirsty, whether you ask them or no, and whether it be there or no, they will desire a glass of wine and water, for one draught, and no more.

B O L S E N A.

AT Bolsena, [about forty miles from Rome] in a church-yard, is an old Sarcophagus set on two pieces of pillars, with some odd sculptures in basso-relievo. At one end is a woman naked, more than from the waist upward, — *quæ nuditatem satyriprehendit*: at the other end is Silenus drunk, supported by one behind him, who embraces him round the middle; and there are other figures on each side of him: on one side of the Sarcophagus are two lions heads, larger, in proportion, than those of the other figures: a woman lying down, almost naked, with other naked figures, boys, &c. On the other side are two Medusa's heads, large as life: a youth playing on the *tibiæ dextra & sinistra*, [pipes, one for the right hand, and the other for the left:] another with an instrument, crooked at one end, as the Augur's staff is described; most likely to be here that sort of trumpet which in shape resembled the Augur's staff, and thence borrowed the name of *lituus*, or some other, not much differing from it, used in the *Bacchanalia*, [the feasts held in honour of Bacchus:] a Satyr, with his hands tied behind him, butting with his head at a goat: this last is an excessive comical groupe. We may see by such a sett of fanciful ornaments how merry the antients made with death. This Sarcophagus, as a notable *memento mori*, is placed hard by the entrance into the church. This town stands at the corner of a fine lake, which bears the same name, Lago di Bolsena, which they told me is thirty miles in compass.

About twenty miles further, at Ponte Centino, we leave the Pope's territories, and enter those of the great duke.

About eight miles from thence is the castle of Radicofani, the first on the great duke's frontiers that way: it stands on an high eminence, which is rais'd considerably above the rest of the mountain. Below the castle, there is a large and well-

built inn, with a chapel in one part of it, erected by the great duke, for the convenience of travellers; for, tho' there is a town on the mountain, below the castle, the ascent to it from the road is difficult. Just before the inn is a fountain of very good water. There are several high mountains on each side of this, whose tops are generally covered with clouds. The country is rocky and barren hereabouts, but the roads are well pav'd, as they are generally throughout the great duke's dominions; much better than in those of his holiness. In the way further on, towards Sienna, we pass'd at some distance by Mont Alcino, and Monte Pulciano, famous for their wines.

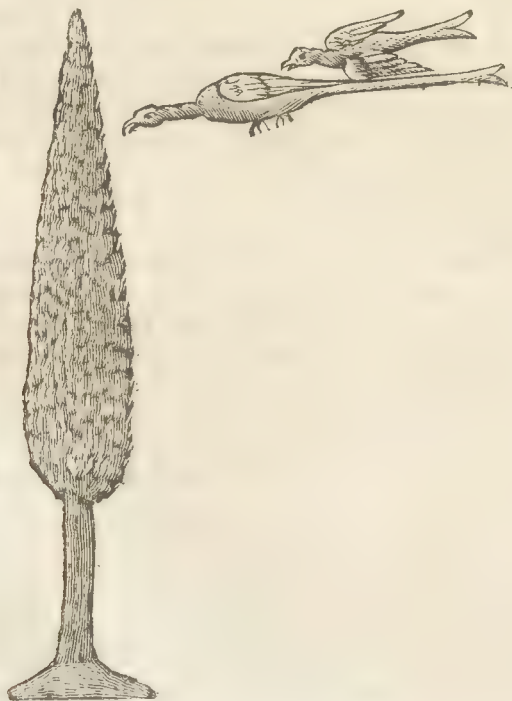
S I E N N A.

THE dome of Sienna is a fine structure, the materials are ^{Sienna;} rich, and the workmanship most elaborate: it is all of marble, inside and out: the ornaments are exquisitely nice in the Gothick way. The great pillars of the church are black and white marble, *stratum super stratum*, alternate; which looks tawdry; but the floor has an ornament truly fine, and uncommon: it is designed, in Scripture-stories, by Domenico Beccafumi, commonly called Meccarino; the designs are not Mosaic, (as some have said) but are engraved in white marble, and the gravings filled up with a black mixture. The style of these designs is truly great, and in some parts well executed, particularly in that of Abraham offering Isaac: they keep them cover'd with boards framed and joined together as so many table-leaves, at all times, except when they shew them to strangers. Signor Spanochi, a nobleman of Sienna, has the original designs: I went to have begg'd a sight of them, but he happen'd to be out of town. The Capella Chigi in this church made by pope Alexander VII. is exceeding beautiful, and in a true taste of architecture. There are in it two fine statues of Bernini; S. Mary Magdalene, and S. Jerom; and two fine paintings of Carlo Marat, a Holy Family, and the Visitation of the B. Virgin. These they do not always shew, unless enquired after. A place they call the Old Library, but which has now no books in it, is painted in compartments on the wall, the History of Pope Pius II. Æneas Sylvius, design'd by Raphael, and executed, as most agree, by Pinturiccio, but as they say there,

by Pietro Perugino, who was Raphael's master. The faces are many of them portraits: they are most of them exceeding fresh and beautiful, not the least damag'd by so long a time, not less now than two hundred years: there are some real embossments of horse-trappings, sword-hilts, &c. which look a little tawdry. Under each history is an inscription to declare the subject. Mr. Miffon has made a great blunder about one

"Tis the fur-
theft on your
left hand as
you come into
the place, the
last part of the
story.

* of these, and in a succeeding addition stands to it. He tells us, vol. II. p. 315, of the English edition, that "The Pope's soul flying up under the figure of a Bird of Paradise, and the honest hermit gazing on it, is a much esteemed piece." That is not the subject of the piece, nor is any such thing in it. The design of the piece is a representation of the expedition of that pope against the Turks; and he is represented in the picture, living, and going out upon his expedition. That he



died in that expedition, and that his soul was seen by a hermit of Camaldoli carried up into heaven, is *told* indeed in the Latin lines written under the piece, but is not *represented* in it: nor is there any Bird of Paradise either seen in the picture, or mentioned in the inscription. What he might mistake for that, are two birds flying (not upwards, but) downwards towards a tree, one a little after the other, and their two tails, diverging a little, make such a sort of appearance as the tail of a Bird of Paradise is represented with, as in the design here given. He tells us further, that since, passing thro' Sienna, he did not find this picture there; and would make the world believe that the picture was removed, in order to contradict his relation. They would think that well worth their while, no doubt, supposing it could have been done; but this piece, as it happens, is painted on a wall, as the other parts of the story are; and there it remains, and the very same inscription he cites is still under it. In the middle of the same room are the three Graces, antique, in marble.

In the chapel of S. John Baptist they have an arm (as they tell you) of that saint: it is kept under three keys, in the possession of three different persons: so we had the great misfortune not to see it. But they shew an inscription as long as the arm, importing. That it was given by a king of Peloponnesus * to Pius II. and by him to this church, 1464. *A Thomas* * The Morez.
Palcologo Peloponnesi rege datum Pio secundo, & ab illo huic ecclesiae, 1464.

The streets of Sienna are several of them paved with brick set edge-ways; and in many of the publick places of the city there are figures of she-wolves set, single, upon pillars, and other eminencies, some in marble, some in copper; several of them have considerable marks of antiquity. The she-wolf is (as I was told) the arms of Sienna.

It is pretty generally known that here is a considerable university; and some say that Italian is spoken best here, if you take in both the language and the pronunciation together, which are considered separately in the proverb, *Lingua Toscana in bocca Romana*. "The Tuscan language in a Roman mouth." Tho' Sienna be so near Florence, and now under its dominion, I did not observe any of that guttural pronunciation which the
Florentines

Florentines have. They do not like the Florentine yoke so well, as to compliment them in their disagreeable manner of speaking.

L E G H O R N.

LEGHORN, the Libernum of the antients, now Livorno, is too well known to the English nation to need much to be said of it. There are so many English always residing there, and so many of our merchant-ships use that port, that our language is understood by many natives of that place; so that even in walking along the streets, one should not speak that in English, which he would not care to have a Livornine hear. This is the only city in Italy where the English nation is allowed to have the free exercise of their religion. Their chapel is a handsome apartment in the consul's house, which is large and fine, and esteemed the best in the city. From the top of this house one may see eight or nine several independent dominions, or such at least as have been lately so.

We saw at Mr. Crow's, who was then chaplain of the factory, a fine collection of drawings, antique intaglio's, cameo's, and other curiosities. They were (I think) the collection of a late viceroy of Naples.

The statue of the Great Duke, with four slaves chained to the pedestal, is a very noble ornament; the figures are about twice as big as the life: they stand just without the city-wall, by the side of the old port. That of the Great Duke is of white marble, the work of Felice Palma; those of the slaves are of copper; the old slave is by Giovanni de Bologna, the other three by Pietro Tacca; as I was told by a Florentine sculptor, who has the original clay-models of them the same size with the statues: that of the old slave is most excellent, and all the slaves are (I think) better than the principal figure. Some imagine the four slaves to represent four several parts of the Turkish Dominions: one of the young ones is manifestly intended for a negro.

The galley-slaves at Leghorn seem to fare better than those at Marseilles, Genoa, &c. They are not confined to sleep a nights upon their benches, but have lodgings on shore, such as they are, in a place they call the Bagnio: they are exceeding

ing close; and must certainly be noisome in the hot weather: The beds lie as on shelves, one over another (with only room enough left between the shelves, for them to creep into the beds) as the bodies do in the catacombs.

There are hospitals for the sick; one for the Christians, another for the Turks; the former has an altar at the further end, where I saw the priest officiating, and beds rang'd all along on each side.

Not far off the new port there stands out in the sea an octangular tower of marble, made by the Pisans when Leghorn was theirs, much in the manner of that at Athens, as describ'd by Mons. Spon, and others: the eight faces answering to the eight winds.

The Jews have a handsome synagogue in this city. The king of Denmark being there in the year 1709, would not go to any of the Roman Catholic churches, but went to the synagogue, as they say; of which they keep a memorial in an inscription on the stair-case which goes up to it.

Leghorn had a narrow escape from the plague that infected Marseilles: the officers of the Sanità had once allow'd the cargo of the ship, which carried the infection thither, to be brought on shore; but upon some fresh information, it was forbid by the great duke; and the deliverance is ascrib'd to an image of the B. Virgin, a little way out of town, called the Madonna di Monte Nero.

About four miles from Leghorn is a house which they call Palazzo Inglese; it is a place of refreshment for the English that go out a shooting, and upon other diversions.

There are in the road from Leghorn to Pisa, and also on another side Pisa, great woods of cork-trees, ever-green oaks, whose leaf much resembles that of the cork, *Licini* [*Ilex*] and our common oak: some of these woods are about eight miles long: at the end of one of them, about three or four miles from Pisa, whither the sea (they say) formerly came, is the church of S. Pietro in Grado, built in memory of S. Peter's landing there, when he came from Antioch in his way to Rome; and in it they shew the altar, at which they pretend he said his first mass. That the reader may have the history the more authentick, the inscription follows, which I took in the church.

D.

ANNO A PARTV VIRGINIS XLIV. D. PETRVS APOSTOLORVM PRINCEPS, DVM ANTIOCHIA ROMAM PETERET, AD PISANVM LITVS APPVLSVS, † HOC IPSO LOCO, VBI MEDIO FERE TEM- PLO SACELLVM VISITVR, ARA INSTRVCTA MARMOREA IN- CRVENTVM FECIT SACRIFICIVM. “ In the forty-fourth
“ year from the birth of Christ, S. Peter, prince of the apo-
“ stles, in his way from Antioch to Rome, arriving at the
“ Pisan shore, in † that very place, where, near the middle of
“ this church, the shrine, so much resorted to, now stands,
“ built a marble altar, and offered the unbloody sacrifice.”

They shew likewise the place where S. Peter tied his boat, with a grate before it. There are in this church antique pillars of several orders, as in some of the old Basilicæ about Rome.

P I S A.

PISA is of very antient origin, having been built by the Alphean Pisæans, soon after the war of Troy, according to Strabo and others, and antiently called Pisæ, as the city in Greece was from whence its founders came. Virgil gives it the same original, but makes it antienter, intimating it to have been a city, before Æneas's arrival in Italy.

*Hos parere iubent Alpheæ ab origine Pisæ
Urbs Etrusca solo. — — — —*

Æn. x.

Pisæ, a Tuscan town, supplies these bands,
Pisæ, first founded by Alphean hands.

The city is large and fair, water'd by a fine river, the Arno, which runs through it; but it is thinly peopled. The principal things they take travellers to see, are the Dome, the Baptistery, the Campo Santo, and the Leaning Tower, all built of white marble, and standing near together under one view, in a large open pleasant place.

* I know not what this [A] should mean, unless it be an initial for AETERNO.

† Hoc must be translated [*thar*] not [*this*], for the inscription is at one end of the church, at a distance from the chapel.

The dome is built, according to signor Martini (a canon of that church whom we saw there, and who has written a large account of it) in the place where were formerly Adrian's baths, whereupon he makes the following remark; *Locum quem pro detergendis corporum sordibus superstitionis gentilitas consecraverat, ——— pro abluendis animarum maculis religiosa civitas Pisana dedicavit.* "The place which the superstitious heathens had consecrated to the cleansing away the filth of the body, the religious city of Pisa has dedicated to the washing out the spots of the soul." It is a fine structure, and full of paintings, some of which are very good: but what I thought the most remarkable ornament, was, the three brazen gates at the west end, design'd (as they told us) principally by John de Bologna, assisted by Francavilla and others; executed by Fa. Domecino Portigiano, a Dominican, and Angelo Serrano. This is the account they give there; but the work seems to be much more antient than the time of those masters here mention'd. On the middle gate is represented the history of the B. Virgin, and on the other two, the history of our Saviour, in basso-relievo. The several stories are separated by most curious ornaments of foliage, fruit, birds, lizards, and other animals, all exquisitely perform'd. Without the church, towards the east end thereof, stands a pillar, on the top of which is placed the famous vase of white marble, given (as they told us) by Julius Cæsar, to the Pisans; with this hard condition, that they should fill it with gold as an annual tribute to him. Somewhat to this purpose is written upon the plinth on which the vase stands, but the name of Julius is not express'd. ——— *Questo e il talento che Cæsare imperadore diede a Pisa, co'l quale si misurava lo censo che a lui era dato.* "This is the talent which Cæsar the emperor gave to Pisa, wherewith they measured the tribute that was paid to him." The vase needs not such a story to make it taken notice of: it is a very fine one: but later than the time of Julius Cæsar. The basso-relievo's on the outside of it seem plainly to represent the Trimalchio of Petronius, with his usual attendants, and are much in the manner with those already mention'd in Rome, which are constantly by the antiquaries there so called. But Fa. Montfaucon supposes them to be rather representations

tations of a priest of Bacchus, return'd from some function of his office, by reason of the Bacchantes, Silenus, Faunus and Satyrs attending.

The Baptistry is built somewhat in the form of a bell, and has the effect of one: it is a rotunda, whose sides and cupola-roof do so reverberate the sound of a voice or instrument, that you have it extremely loud at first; and then it diminishes by slow degrees, till it goes off at last as at a great distance.

The Campo Santo is built of the same length and breadth, they say, as Noah's ark was*: its inner area is encompass'd with a curious cloister of white marble, and is filled with earth which was brought from Jerusalem, as ballast in the galleys of the Pisans, when they returned from warring with the Turks, and from thence takes its name; it was begun to be built in the year 1200, and was finish'd in 1278. It is a most delightful structure, tho' Gothick: the pavement, which is all of marble, with divisions of several colours, has under it the sepulchres of the then noble families of Pisa, &c. and if departed souls have any pleasure in the position of the carcases they have left behind them, sure those of this place have a large proportion of it.

* According to canon Martini's account, the breadth of this fabrick is a hundred and sixty palms; its length five hundred and fifty.

All along the wall of the cloisters next the area, under the windows, are antique Sarcophagi of white marble, with basso-relievo's. The other walls are all painted in fresco, quite round and from top to bottom, by some of the first restorers of painting in Italy, after the terrible shock all arts had undergone there, by the incursion of the barbarous nations. The principal hands are, Giotto, Mecharino, Buffalmachi, Benozzo, Sorio, Orgagna, &c. The subjects are chiefly scriptural, with an addition of some of their own legends, and other fancies, which have some particulars whimsical and extravagant enough.

To begin with the side we come in at, which is the south side; the first design at the east end of it, is what indeed more particularly suits a *cæmeterium*; they call it the Triumph of Death. The three next are, Judgment, Paradise, and Hell. Then follow what they call The Lives of the Hermits. After that, the history of the great saint and patron of Pisa, S. Rainerius, in six compartments. Then, the stories of some others of their saints. Last of all, on this side is the story of Job

Job, in six large compartments, by the famous Giotto. All these are contain'd in the south side. The west end is chiefly taken up with some histories of the Old Testament, as queen Hesther and Ahasuerus, Judith and Holofernes. The paintings on the north side begin with a representation of the GREAT CREATOR, of whom are seen only the head and hands; for, the whole space between his extended arms is fill'd with hierarchies of angels, the celestial orbs, with the elements, &c. as comprehending the whole creation. Then immediately follows the formation of the several animals; of man; of his plantation in, and his expulsion out of, paradise, with several other histories as they follow in the Old Testament, which are continued the whole length of this cloister without any interruption quite to the end. At the east end is a chapel; and on each side the entrance into it are likewise paintings. On that toward the north are continued some other histories of the Old Testament. On that toward the south are the crucifixion, resurrection, and ascension of our Saviour.

And now, having taken a general view of the designs; and being come again to the point where I began, I will mention a few particulars in some of them. In the piece first mention'd, Death is represented by an ugly old woman with a scythe, flying with black wings: heaps of carcases lie under; emperors, kings, popes, poor and rich, all confused: angels are taking the souls of the just out of their mouths, in the shape of little naked infants; devils, those of the reprobate; which are represented more gross. An angel and a devil have got that of a fat friar between 'em, in the air, tugging hard, one at each end, which shall have him: a crowd of people below, old, poor, lame, and miserable, as wishing for Death, but she rather directs her scythe to some gay young persons of both sexes, who are making merry in a pleasant shade of orange-trees, &c. In a corner of this piece is represented what they say is the property of Jerusalem earth (alluding to that in the area) to reduce a body to a skeleton in twenty four hours: in the first eight hours it swells; in the second, the swelling is fallen flat, the body corrupted, and worms crawl out; in the third it is reduced to a skeleton: but, till some good proof be produced that this is really the property of Jerusalem earth, I

shall believe it only an instance of the Triumph of Death, which it was the painter's intention to represent in the general piece, in several manners. However, in this condition lie three carcases, in so many several Sarcophagi; and there is one who shews them to three great persons who come towards them on horseback: one of them leans back, with much dislike, and holds his nose; the horse pokes out his head, as frightened, and snorting. On this piece is written,

*Schermo di sapere e di ricchezza,
Di nobiltate e di prodezza,
Val niente al colpo di costei*.*

* Sc. Morte;

Nor wisdom's guard, nor riches, join'd,
Nor noble birth, nor val'rous mind
Avail against her † blow.——

† Sc. Death.

In the piece of the Last Judgment, the painter has put several particular persons of his own friends in paradise, and among the rest, Pope Innocent IV. A friar, who is got among the blessed, is lugg'd out by an angel to take his station on the other side.

In the representation of Hell, a great monstrous devil sits in the middle, with flames as it were shooting from him each way: his underlings are variously employed in inflicting torments, some with scourges, which they call Disciplines, and several other ways: they are roasting one before the fire, with a great spit run up through him; a little devil is turning the spit at one end, the other end of it is in the mouth of one of the tormented.—The piece of roast-meat, so spitted, they tell you, is a Florentine.—Very whimsical fancies in so serious a subject! King Solomon is plac'd in the middle between paradise and hell, the painter not knowing where to put him, because (as they say there) it is a disputed point among the doctors whether he be saved or damned: they're well employ'd, sure, in such disputes! In the life of S. Rainerius is represented a passage between that saint and a vintner, who brought him water among his wine. The saint shews him the consequence of such practice, by pointing out to a devil, who sits perch'd upon a hog'shead

a hoghead in the form of a flying cat. The saint miraculously separates the water from the wine, and pours it distinct upon the ground.

In another piece, which represents the story of Noah and Cham, &c. Noah lies naked, and a young woman going off, turns back her head, covers her face with her hand, but with the fingers spread, so as to see between them: this figure is what they call the *Vergogna* [shame or bashfulness.] Several other ludicrous fancies there are, which I forbear repeating: these are perhaps more than sufficient for a specimen of the manner of thinking of those old masters. Mich. Angelo, in his famous piece of the Last Judgment, and Zuccaro in his cupola of the dome at Florence, seem to have retained a good deal of the same ludicrous and capricious way of thinking in such subjects.

The painting in this fine cloister is most of it hard, according to the manner then in use; nor is there any great observance of the *chiaro oscuro* [Raphael himself, a good while after, was scarce come into it;] but many of the countenances are very expressive and good, particularly in those of Giotto and Benozzo. In such pieces where there is architecture represented [as particularly in the story of Job by Giotto,] it is very accurately performed, according to the taste of those times. There are several fine marble monuments of a later date, with good sculpture; one of them is of Philippus Decius Mediolanensis, who (according to the inscription) not willing to trust those who were to come after him, took care himself to have a sepulchre made for him.—*Hoc sepulchrum sibi fabricari curavit, ne posteris suis crederet.*

But the most curious things for an antiquary's observation are two inscriptions on marble, set up in the south wall of this fine cloister: they contain the particulars of the honours decreed by the Pisan colony to the memory of Lucius, and of Caius Cæsar, sons of Augustus*; one of them, those decreed to Lucius, the other those to Caius. In these we see authentic instances of some of the funeral rites observed by the Romans, with the manner of their publick mourning, &c.

In that of Lucius, among other things, it is ordered, "That a black ox and a black sheep, adorned with blue fillets, should

* That is, by adoption.

“ be sacrificed to his manes; and that the sacrifices should
 “ be burned, and that urns of milk, of honey, and of oil,
 “ should severally be poured upon them, whilst those that of-
 “ ficiated, having their garments tucked up according to the
 “ Gabinian rite, should set fire to the pile of wood,—&c.
 BOS . ET . OVIS . ATRI . INFVLIS . CAERVLEIS . INFVLATI .
 DIIS . MANIBVS . EIVS . MACTENTVR . EAEQVE . HOSTIAE .
 ADOLEANTVR . SVPERQVE . EAS . SINGVLAE .
 VRNAE . LACTIS . MELLIS . OLEI . FVNDAANTVR
 * With a C. DVM . II . QVI . IMMOLAVERINT . CINCTI . * CABINO .
 RITV . STRVEM . LIGNORVN . SVCCENDANT . &c.

In that of Caius is set forth the general grief at the news
 of a prince's death, who died of wounds received for the com-
 monwealth; VOLNERIBVS . PRO . REPUBLICA . EXCEPTIS,
 &c. and at a time while their sorrow was yet fresh for the
 decease of Lucius his brother, who died but the year before.
 Among other things, “ It is declared to be agreed by general
 “ consent,” (for the magistrates were absent, to whom it be-
 “ longed to command it) “ that from the day that his death was
 “ notified there, till the day that his bones should be brought
 “ back and buried, and the funeral rites to him compleated,
 “ all ought to go into mourning, the temples of the immortal
 “ gods, and the publick baths, and all the shops be shut up,
 “ and assemblies and entertainments be forborn.—That the
 “ matrons should mourn silently.—That the day on which
 “ C. Cæsar died, which day was the 21st of February, should
 “ be noted down to posterity, and remembered as an unhappy
 “ day. That care should be taken that from that time for-
 “ ward no sacrifices should be performed, no supplications
 “ made, no espousals entered into, nor publick feasts ap-
 “ pointed on the 21st of February, and that no stage-plays,
 “ or games of the circus, should be performed or seen on that
 “ day; inasmuch as on that day annually, funeral rites should
 “ be performed to the manes of C. Cæsar by the magistrates
 “ of Pisa.” OPORTERE . EX . EA . DIE . QVA . EIVS . DE-
 CESSVS . NVNCIATVS . ESSET . VSQVI * . AD . EAM . DIEM .
 QVA . OSSA . RELATA . ATQVE . CONDITA . IVSTAQVE .
 EIVS . MANIBVS . PERFECTA . ESSENT . CVNCTOS . VESTE .
 MVTATA .

* It is with
 an I.

MVTATA . TEMPLISQVE . DEORVM . IMMORTALIVM ;
 BALNEISQVE . PVBLICIS . ET . TABERNIS OMNIBVS . CLAV-
 SIS . CONVICTIBVS . SESE . APSTINERE . MATRONAS
 SVBLVGERE . DIEMQVE . EVM . QVO DIE . C. CAESAR .
 OBIT . QUI . DIES . EST . A. D. VIII K. MARTIAS PRO .
 ALLIENSI . LVGBREM . MEMORIAE . PRODI . NOTARI-
 QVE CAVERIQVE . NE . QVOD . SACRIFICIVM .
 PVBLICVM . NEVE . QVAE . SVPPPLICATIONES . NIVE . SPON-
 SALIA . NIVE . CONVIVIA . PVBLICA . POSTEA . IN . EVM .
 DIEM FIAINT . CONCIPIANTVR . INDICANTVRVE .
 NIVE . QVI . LVDI . SCAENICI . CIRCIENSESVE . EO . DIE .
 FIAINT . SPÉCTENTVRVE . VTIQVE . EO . DIE . QVOD
 ANNIS . PVBLICE . MANIBVS . EIVS . PER . MAGISTRATVS .
 EOSVE . QVI . PISIS . IVRE . DICVND . PRAEERVNT . EO-
 DEM . LOCO . EODEMQVE . MODO . QVO . L. CAESARI .
 PARENTARI . INSTITVTVM . EST . PARENTENTVR . And
 all this is set forth to be PRO MAGNITVDINE TANTÆ AC
 TAM IMPROVISÆ CALAMITATIS. “ Upon account of the
 “ greatness of a calamity so heavy and so unforeseen.” It is
 likewise agreed that a triumphal arch should be erected, and
 adorned with the spoils of the nations Caius had conquered,
 &c. and with a statue of Caius in a triumphal habit, and with
 equestal statues gilt of Caius and Lucius both. I made en-
 quiry concerning the arch, but could not hear of any remains
 of it, or of the statues.

Thus much of the substance of the inscriptions may suffice
 here: they are published at large in canon Martini's book
 above-mentioned *, which we compared carefully with the
 originals, and marked some little differences; as in that to
 Caius, he has CLAVIS, after TABERNIS OMNIBVS, instead of
 CLAVISIS; with some other literal mistakes. I have inserted
 nothing but what I transcribed from the inscriptions them-
 selves, and what agrees exactly with them. While we were com-
 paring the copies given in Martini, and a transcript which I
 had made of the most material parts, with the original inscrip-
 tions, and were reading concerning tapers and torches [of
 which mention is made in another part not here inserted], in
 came

* See also car-
 dinal Noris
 upon them.

came a parcel of friars, all with tapers in their hands, to sing a *requiem* to some body that had been buried hard by.—I almost thought they were come to do the honours of the decree we were reading.

Between these inscriptions is a *columna milliaria*, on which is inscribed as follows :

Cæsar Imperator Ælius.

CAES . I . AEL .

ADRIANVS . ANTONINVS .

AVG . PIVS . P . M . TR . P . VI . COS . III.

IMP . II . P . P . VIAM . AEMILIAM .

VESTVSTATE . DILAPSAM . OPERIB .

AMPLIATIS . RESTITVENDAM . CVR .

A ROMA . M . P . CLXXXVIII .

There are marks of the remains of some letters in this interval, but not legible.

AD PISAM TRANSLATA MDCCIV.

The famous Leaning Tower (of which we have many prints in England) is a piece of fine architecture, tho' its not standing upright has a very disagreeable effect: the people of the place say that its leaning on one side was contrived on purpose by the architect: if that be true, he seems to have excelled in an error, and shewn rather what might, than what ought to be done. But Signor Galilei, the great duke's architect, is firmly of opinion, that it was by accident, by the ground's giving way on one side after it was built; for that the pedestals of the pillars, which are under ground, are in the same inclined position with those above; and (what is more) that the scaffold-holes, which remain unfilled, are all sloping. The stairs within, by which we went up to the top, are all inclining too. Though it appear so tottering, it stands very firm, the whole being of marble, and the parts very well cramped and cemented together, so that it may be considered only as one stone, and the center of gravity falling considerably within the base.

I forbear

I forbear saying any thing of the Garden of Simples, and some other things of less note, which they shewed us, to avoid prolixity.

From Pisa towards Lucca the country is plain, and well planted, for three or four miles, to the mountain of S. Julian; which we mounted by several indentures; the ascent and descent is called three miles.—From thence, the way, for four miles more, lies over a fine, fertile, and well-cultivated plain, to Lucca.

L U C C A.

THE Lucchese are so scrupulous and nice, in their care to prevent infection, that we were forced to have not only ourselves and servants, but our horses and our dog specified in our *fede*. At the gate the officers took all the fire-arms we had in their custody, and gave us a tally for restoring them at our going away: they likewise gave us a billet to be delivered to the landlord at the inn, without which he could not receive us. So careful is that little republick against any surprize too! the town is well fortified, and the walk on the ramparts is very pleasant, and shews a fine country below it. The better sort of houses are handsomely adorned with architecture at the entrance.

In the church of S. Fredian is the tomb of S. Richard, a king of England, unknown to our chronicles: he was father to S. Valburga, to S. Villebald, and S. Vinebald, as some monkish verses there set forth, which I forbear troubling the reader with.

In the church of S. Michael is a monument erected to a bishop of Worcester, *Silvestro Gilio, Episcopo Wigornien. Britannicæ Regum Henrici VII. & VIII. apud Pont. Max. Legato.*

The chapel of the *Volto Santo*, in the great church or dome, stands *isolata*, and has on its outside the four Evangelists, and S. Sebastian in white marble. The *Volto Santo* is an image of Nicodemus, to which the Lucchese pay very great veneration, and their coin is stamped with a copy of it. One of their stories concerning it, is, that a poor man praying

fore that image, for relief in his extreme poverty, the image having a pair of silver slippers on at that time, threw one of them to him : the slipper was missed, and the poor man seized : he confessed he had it, but declared how he came by it : the slipper (however) was taken away from him, and put again upon the foot of the image ; but the image again tossed it to the poor man ; and the foot, that had kick'd away the slipper, remaining held up after, they thought fit to put a chalice under it, to support it, which we see continuing under it still.

In the church of S. Augustine, in one of the side-chapels, is what they call the *Imagine Miraculosa*; the Miraculous Image, or picture : it is a picture of a Madonna, with a Christ upon her left arm ; they say that originally she held him in her right arm ; but that an unfortunate gamester, being enraged, and desperate at the loss of his money, and imputing to the Virgin his ill fortune, and blaspheming, threw a stone at her, which, coming directly at the head of the Christ, she dexterously shifted him to her left arm, and received the blow upon her own shoulder ; from whence the blood immediately issued. Howell, in his letters, mentions a picture in France of which they tell a like story : but they further add here, that the gamester immediately sunk into the ground up to his middle, and stuck so for about two hours, to give him time to repent, and ask the Blessed Virgin's pardon ; but he continuing still to blaspheme, at last sunk downright ; and the hole which is still open, thro' which he fell, they tell you is not to be fathomed. They uncover it for the curious and the devout to look into, but at the depth of a few feet, you see an iron grate cross it, which breaks any further view into the pretended great abyss. On the wall, over the hole, are these two verses cut in marble :

*Proluat ut culpam dat Virgo sanguinis undam,
At cadit ignorans impius esse piam.*

To cleanse his fault, her blood the Virgin gives ;
But the wretch sinks, nor yet the grace perceives.

And over that is painted in fresco the fellow naked, (for he had lost shirt and all) stuck to the waste in the ground, with flames.

L U C C A.

39.

flames all about him. Some drops of the blood, which they pretend came out of the shoulder of the picture, are preserved within a crystal, and shewn with great ceremony, tapers being lighted up, and the priest that shews it being solemnly clothed in his vestments, with other assistants attending. We were unawares led to this extraordinary sight by a Genoese abbé we met with in the church, but were not appriz'd of the pompous apparatus and solemnity which was to attend it. The company was all to kneel, and kiss the sacred relique as the priest handed it about: one of the company, whom the priest observed to kiss it but slightly, and not to touch the crystal with his lips, but some gilt pillars only with which it was arm'd, gave it a further thrust forwards, to the hazard of the gentleman's teeth. The Genoese abbé was got in the rear of a numerous company, that had got together; upon hearing the sacred relique was to be expos'd, and the priest had like to have miss'd him; upon which he call'd out, *Io non ho baciato* [I have not kiss'd it] and had it then handed to him. It was hoped his zeal would atone for the other's lukewarmness.

A fine golden cross which they keep at the Dome was pawn'd to them by the Pisans, while they were a republic, on condition the money should be repaid on a certain day, or the cross be forfeited; as I was inform'd by the Genoese abbé; who told me further, (what I should hardly have heard from a Lucchese) that the day the Pisans were to come with their money, the Lucchese form'd a sham tumult in their city, and under that pretence shut their gates; so that when the Pisans came, they could not get admittance, and thus incurr'd an involuntary forfeiture, thro' the artifice of the others.

P I S T O I A.

PISTOIA, about twenty miles from Lucca, and the same from Florence, is subject to the great duke: it is a good town, with fair open streets.

The church of the Madonna dell' Humiltà is the best architecture of any I observ'd there: it is an octagon: the general look of it within puts one in mind of the Pantheon at Rome.

In an oblong portico at the entrance, are paintings in fresco, which represent several feasts of a miraculous Madonna, which is kept in the church.

The dome or great church is nothing extraordinary. The Baptistery, opposite to it, is a handsome plain building; a *rotonda*.

There is another church [I think it is the *Annunciata*] incrusted all with marble on the outside, but nothing extraordinary within.

It was market-day when we were there; I observ'd a banner hanging out in the market-place; which they told me was a restraint from selling so long as that hung out, to prevent fore-stalling, and to allow time for more sellers and buyers to come in.

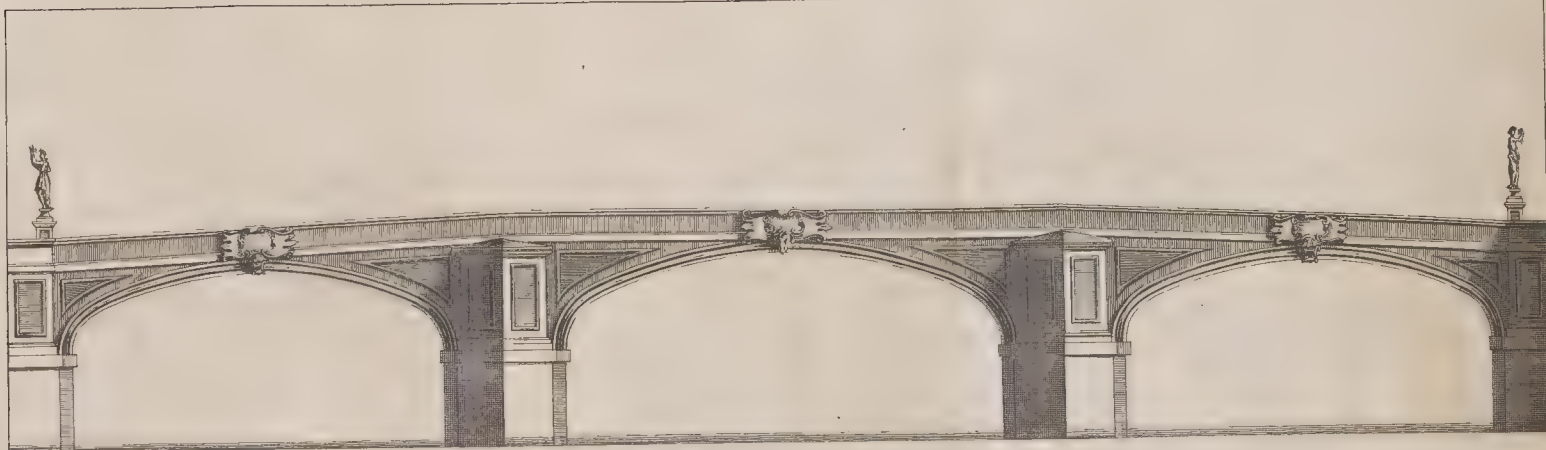
In the mid-way between Pistoia and Florence is Poggio à Caiano, one of the great duke's country-seats. There is a hall, which was begun to be adorn'd by Pope Leo X. finish'd by Francesco de' Medici, the second grand duke. Here are fresco-paintings by Andrea del Sarto in 1521, and by Alexander Allorius in 1582.

On the cieling of the next room is the apotheosis of Cosmo the first, by Gabbiani, a painter living at Florence, when we were there; — the youngest man of seventy years that I have seen; and a good master. — I hear since that he died unfortunately; painting, after that age, in a high part of some church, and unwarily stepping back to view his work, he fell off the scaffold to the ground.

There is another room furnish'd with small pictures of several eminent masters, Leonardo da Vinci, Caracci, Barocci, &c. A Holy Family, by Han. Caracci: The countenance of the Christ excellent. We saw a fine copy of this afterwards, done by Fratolina, a female artist of Florence, who comes nearest to Rosa Alba of Venice for miniature, and I think does at least equal her for crayons in large.

Another Holy Family by Lucio Massari, well perform'd, but of a low thought: — the B. Virgin is washing linen: Christ is wringing them; and Joseph is hanging them on the hedge to dry. Abundance of excellent pieces there are in this room, too many to enumerate.





A Scale of 40 Florentine Braccia's.
A Braccia is about 23 Inches English.

A Marble Bridge at Florence having Cycloid Arches. Galilei delin.

G. A. Anderson delin.

F L O R E N C E.

IT is not undeservedly that this place has obtain'd the name of Florence the Fair. Nothing can be more pleasant than its situation, as we saw it, and the country on all sides of it, from the top of the cupola of the dome. It stands in the middle of a fine fertile plain, all planted with vines, &c. that again encompass'd almost round with hills, whose bottoms are very agreeably enliven'd with a great number of pleasant villa's of the nobility, and other private houses. The river Arno runs thro' the city, and has four handsome bridges over it; one of which is particularly celebrated: it was made by Ammanati; the arches of it, after a rise of a few feet from the place whence they spring, are turned in the form of a cycloid; a particularity which they say no other bridge in the world has. It is all of fine white marble; and there are four statues of the same, representing the four seasons, two placed at each end of the bridge: the whole is very fine, and I have therefore given a draught of it, as taken with great exactness by Signor Galilei, the great duke's architect above-mentioned, who is a most excellent artist, and a person the most obliging, the most communicative, and of the greatest civility in all respects that I think we met with in our travels; he was some time here in England, and expresses a particular respect for the English. He was very serviceable to us upon many accounts, both while we were at Florence, and after we left it.

The streets are pav'd with broad flat stones, after the manner of the old Roman ways. Abundance of very good statues are interspersed in the publick parts of the city; some antique; others by Michael Angelo, Baccio Bandinelli, John de Bologna, Donatelli, and other eminent sculptors.

The palaces are some of them very noble: all of them, almost, adorned after the true Tuscan manner, with the heavy rustick charges: this, in the largest buildings, has a very good effect; but not so good in the small ones. In all, it seems to me to agree much better with the flat parts than with the pillars.

The more modern churches are built in a good taste; the rest Gothick, but fine in their way. It has so happened to many of
the

the churches in Italy, (but more, I think, in this city than others) that the front, which has been reserv'd to a more than ordinary degree of ornament, has often fail'd of having any at all: so that many of them we see wholly in the rough, expecting such finery as never yet has happen'd to be bestow'd upon them. That of the dome continued for a long time so, till at last at the marriage of the late prince Ferdinand, it came off with painting instead of porphyry. All the rest of the church (and 'tis very large) is overlaid quite round with marble, the pannel white, with borders of a darker colour; and the rest of the ornaments disposed with a very agreeable fancy. Its first architect was Arnolfo di Cambio, disciple of Cimabue, who was the first restorer of painting in Italy.

Though the fine taste of architecture as well as painting was then in its infancy, that church may truly be called a beautiful structure. The cupola was made some time after, in a better taste of architecture, by Brunellescho, the greatest man of his time, and now highly celebrated in Florence. This cupola was the first in Italy, rais'd upon another building, as Signor Galilei told us; and when the architect made his proposal for doing it, it was received with surprize, and looked upon as a thing not to be done by any other art than that of magick. However, he compleated it according to his scheme; and it has been as it were the parent of the great numbers that have been made since. It was particularly studied by Mich. Angelo, when he set about that at S. Peter's at Rome, and while he was considering it, he declared, that just such a one as that he would not make, and a better he could not:—*come te non voglio, meglio di te non posso*. It is finely painted on the inside by Federico Zuccaro: the subject of the upper part is the Resurrection. A representation of Hell goes round the lower part, with a world of capricious fancies, in the same way of thinking with those of Pisa above-mentioned.

There are some good statues in the church; and the floor is finely pav'd with marble, but its other ornaments within are not extraordinary for that country, nor equal in proportion to the finish'd beauty of the outside: we observ'd within, a picture of an English knight, Sir John Hawkwood, mounted on a pacer, *Joannes acutus eques Britannicus, dux ætatis sue cautissimus*,

Et rei militaris peritissimus habitus est. Under it is written, *Pauli Uccelli opus.* This character of *acutus* is taken from that of Fabius Maximus, in an antique inscription in the gallery of the great duke, which will follow by and by.

There is likewise Dante's picture by Andrea Orgagna, walking in the fields, and reading : with this epigraph, in lines far unequal to those they speak of.

*Qui cælum cecinit, mediumque, inumque tribunal,
Lustravitque animo cuncta poeta suo ;
Doctus adest Dantes, sua quem Florentia sepe
Sensit consiliis ac pietate patrem ;
Nil potuit tanto mors seiva nocere poetæ,
Quem vivum virtus, carmen, imago facit..*

Behold the poet, who in lofty verse
Heav'n, hell, and purgatory did rehearse ;
The learned Dante ! whose capacious soul
Survey'd the universe, and knew the whole.
To his own Florence he a father prov'd,
Honour'd for counsel, for religion lov'd.
Death could not hurt so great a bard as he,
Who lives in virtue, verse, and effigy.

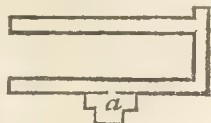
This great man, we are told there, had a most unhappy itch of pilfering ; not for lucre (for it was generally of mere trifles), but it was what he could not help ; so that the friends whose houses he frequented, would put in his way rags of cloth, bits of glass, and the like, to save things of more value (for he could not go away without something) ; and of such as these, at his death, a whole room was found filled.

Just by this church stands the famous tower of Giotto, built all of marble, chiefly white ; tho' the taste be somewhat Gothic, according to the time of the architect ; before they had enter'd so much into the study of the antique, the ornaments are so well imagined, the parts so well disposed, and the whole so lofty, that it is by much the finest tower I ever saw. It has stood three hundred years, and seems as fresh as if it were not ten years old.

Just fronting the church stands the Baptistery, built octagonal. It was formerly, they say, a temple of Mars. The whole outside, covering and all, is cas'd with marble. It has three pair of brazen gates; that pair facing the dome is particularly celebrated, and with the highest justice: they are adorn'd with histories of the New Testament in the pannels, with borders of foliage, &c. going between them. The figures are of a much higher relievo than those of Pisa, and are indeed most of them excellently fine. They never fail of telling Mich. Angelo's compliment upon them, That they were fit only to be the gates of heaven. They were made by Lorenzo Ghiberti.

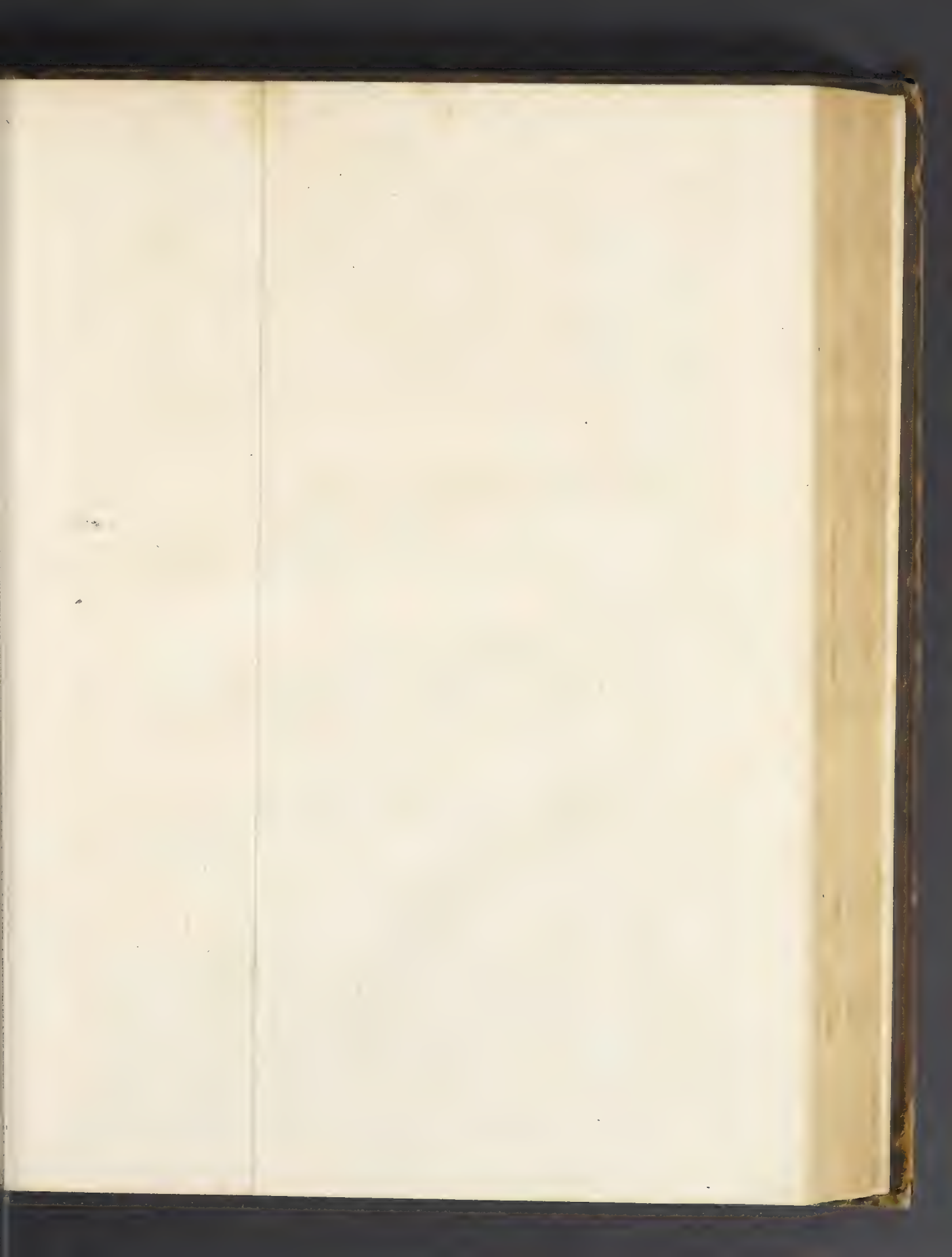
Gallery.

The famous gallery [that of the old palace] is such a repository of rarities lying all together, as is not (I believe) to be matched in all Europe. The figure of the gallery is this. The usual entrance is thro' the lobby on one side, mark'd with the letter [a]; the walls of it are all set round, from bottom to top, with statues, busts, basso-relievo's, and antique inscriptions. The length of each wing of the gallery is two hundred and ten of my paces*, the whole set round on all sides with statues and busts; many of them admirably good, and others having their value for their rarity.



* The paces with which I measured, I found by several trials to be about three foot.

There is a series of the Roman emperors from Julius, down to Gallienus, all except about six; and the empresses of many of them fronting them: where these are wanting, the place is supplied with other figures. Among the emperors, are plac'd Marcus Agrippa, son-in-law to Augustus; and Antinous, the favourite of Hadrian. Besides these, there are philosophers, heroes, consuls, muses, deities, and other figures interspersed, as Leda with the Swan, Cupid and Psyche, very beautiful; there are statues of Paris and of the three goddesses, which tho' done by different hands, and at different times [the Juno is by Mich. Angelo, unfinish'd, the rest antique,] are so well chosen and disposed, that they answer to one another as tho' they had been originally intended to accompany each other as they do. Paris regards not Juno nor Pallas, one standing towards his right hand, and the other just before him; but turns directly to Venus, who is at a further distance towards his left; he reaches out the apple



This is four Pages.

The Order of the STATUES & BUSTS, as they stand in of GREAT DUKE'S Gallery, at Florence: those having this Mark § are whole figures; if there are Busts,

Marble	§	Boar	§	Agrippina sitting.	§	Another figure, in this Order.
Unknown.	+	Unknown.	+	Cicero. —	+	Busts of Cicero.
Unknown.	+	Unknown.	+	Sappho. —	+	Aqueducts of Cicero.
None by M. Angelo.	+	Bacchus & Faunus.	+	Ascal.	+	Aqueducts of Cicero.
Constantine.	+	Unknown.	+	Sophocles. —	+	M. Agrippa.
Gallienus.	+	Gallienus.	+	Aristippus.	+	Galerius.
Pallas. —	+	Perseus with of Apple.	+	M. Aurel. young.	+	Leda.
Julianus.	+	Unknown.	+	Agrippina Ma.	+	Caligula.
Q. Menenius.	+	Unknown.	+	Antonia. —	+	Claudius.
Venus. —	+	Unknown.	+	A. Murtreys.	+	Naked figure, with a hat.
Triptolemus.	+	Bacchus sitting.	+	Peppus. —	+	Toro.
Philippus Sen.	+	Cicero.	+	Seneca. —	+	Galba.
A figure with Galien & wood.	+	Unknown	+	Menenius. —	+	Spinal of Pueri.
Aquifer. —	+	Storinus young, as a Hercules.	+	Carnutus. —	+	Isis.
Agrippa. —	+	Bacchus.	+	Xenocrates. —	+	Orho.
Gaius. —	+	Diana.	+	Demona. —	+	Wallius.
Gaius. —	+	Antiochus Euergetes.	+	Berenice. —	+	Bacchus by M. Angelo, of which the torso.
Gordian, M. Sen.	+	Ida, Maza.	+	India. —	+	Isopausan.
A. Camillus.	+	Apelle naked, with of Caligula.	+	Endymion. —	+	Titus.
Alexander Sen.	+	Ida Mamma.	+	Demitia. —	+	A. Bacchus.
Elisabeth. —	+	Ida, Ap. Severa.	+	Matidia. —	+	Domitianus.
Venus naked, with Caligula in hand.	+	Gladiator kneeling.	+	Venus. —	+	Venera.
Diadumenianus, young.	+	Planilla.	+	Motina. —	+	Naked figure.
Entrance into of Gallery.				Hadrian. —	+	Trojan.
Geta. —	+	Geta young.	+	Apelle, with Caligula, under foot.	+	Hadrian.
Esculapius.	+	Victoria.	+	.....	+	Gladiator, Epigonus.
Caracalla. —	+	Planilla, young.	+	.....	+	Entrance into the Tribune where is the famous Venus &c.
Septimius Severus.	+	Ida Sen.	+	.....	+	Antinous.
Phrygian Commodus.	+	Narcissus.	+	.....	+	Elisus Caesar.
Albina. —	+	Ida Severa.	+	.....	+	Prothemus.
Dulus Julianus.	+	Mania Scantilla.	+	.....	+	Antoninus Pius.
Consul. —	+	Venus & Cupid.	+	.....	+	Marc. Aurelius.
Esculapius.	+	.....	+	.....	+	Consul.
Postinas. —	+	Didia Clara.	+	.....	+	M. Aurel. young.
Commodus, young.	+	Crispina.	+	.....	+	Lucius Verus.
Mareyas. —	+	Consul.	+	.....	+	Marc & Venus.
Bacchus in copper, the Idol.				.....	+	.....
a. a. Plutem adorned with Trophies.	+	.....	+	.....	+	.....
b. Annus Venus.	+	.....	+	.....	+	.....
c. Gostanza, Per-nius Mistris.	+	.....	+	.....	+	.....
d. Morphus, in couch-stone.	+	.....	+	.....	+	.....
e. Brutus by M. Angelo unfinished.	+	.....	+	.....	+	.....
f. Sabana.	+	.....	+	.....	+	.....
g. Urania	+	.....	+	.....	+	.....
h. Leda	+	.....	+	.....	+	.....
i. Cupid & Psyche	+	.....	+	.....	+	.....
k. Apelle.	+	.....	+	.....	+	.....
l. Unknown.	+	.....	+	.....	+	.....

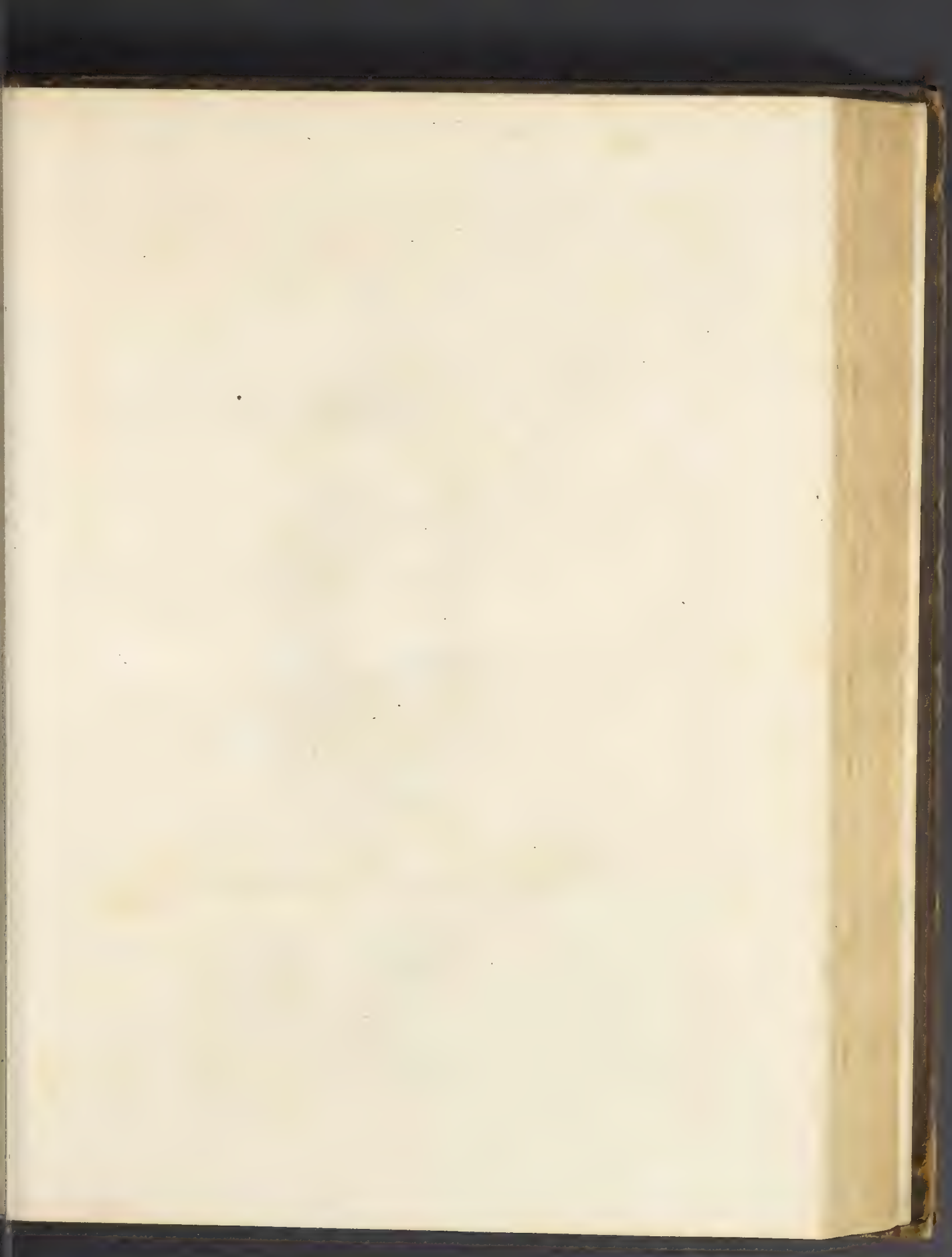


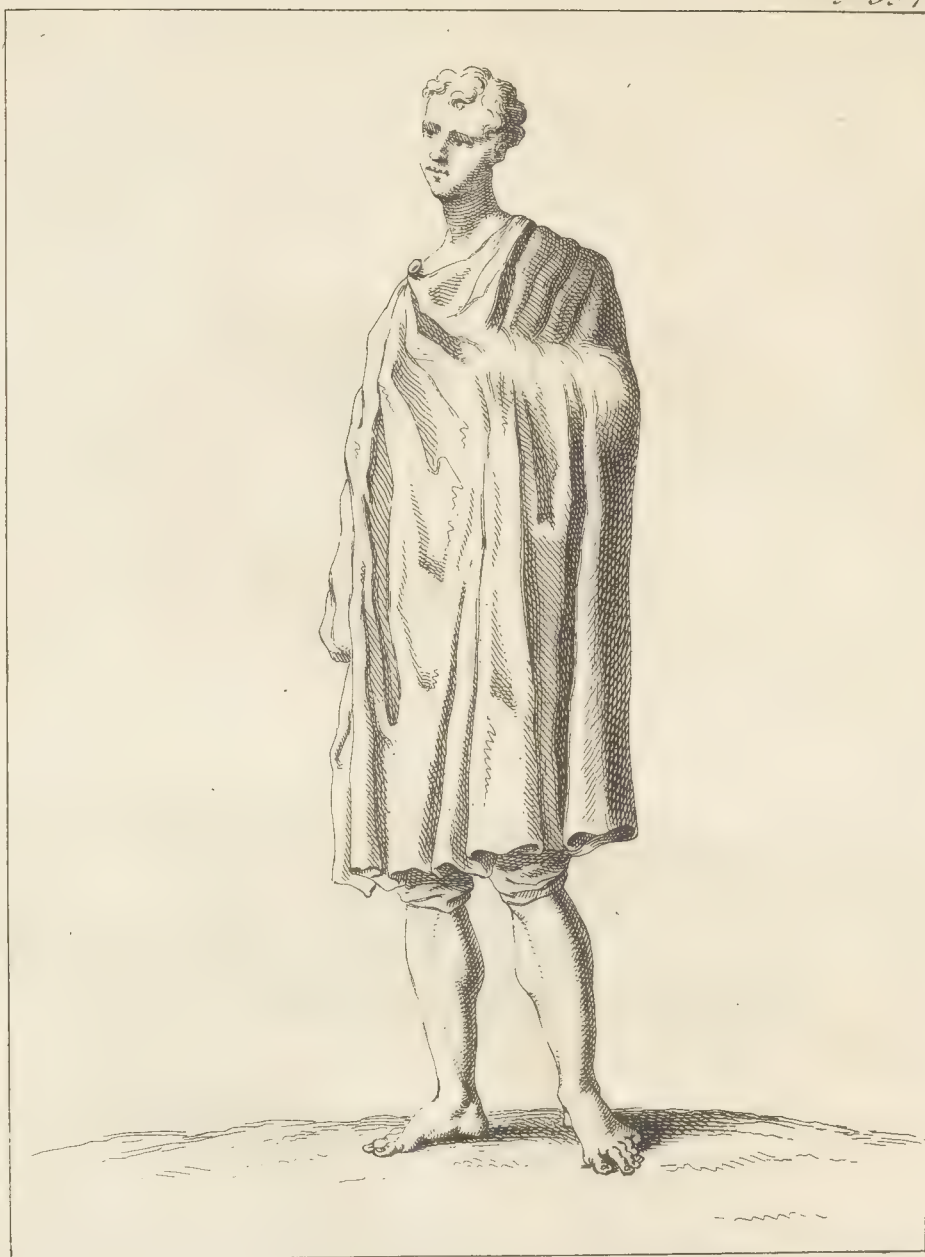


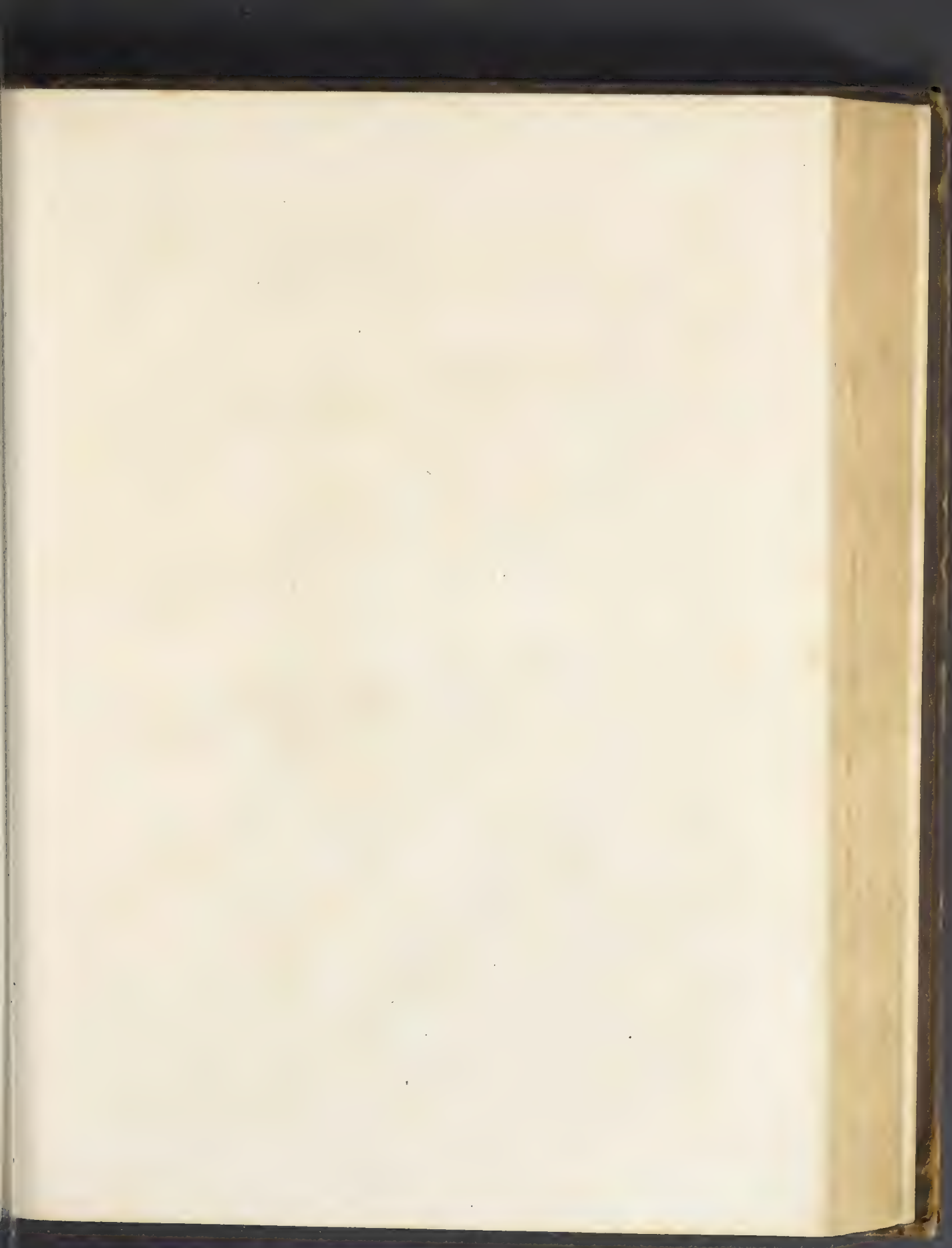
*Adstupet ipse sibi: vultuque immotus eodem
 Haeret, ut e Pario formatum Marmore Signum
 Spectat humi positus geminum sua lumina Sidus.*

*Ad circumstantes tendens sua brachia Silvas
 Ecquis, io Silvae crudelius, inquit, amavit?*

Met. L. 5.









30 Phrygian Commander in Great Duke's Gallery at Florence. *J. VanderGucht fecit.*





Bas-relief at Florence, representing
three of the Elements.

in Vanderghucht's Edit.





Ger. Vander Gucht Fecit.

*Bacchus & Faunus Antiqu. in Great Duke's
Gallery at Florence.*





apple towards her, and she with a pleasing air inclines, as ready to receive it.— I shall not speak particularly of the several statues and busts; it were endless: besides that the principal ones have been taken notice of and describ'd by others: I shall however, by way of catalogue, annex a scheme of the whole, to shew in what order they stand in the gallery.

I took the opportunity while I was there of making some sketches, such as my time, and the excessive cold weather would admit; a few of which are herè presented.

The Narcissus.

The Camillus.

The Phrygian Commander.

A basso-relievo, intended, as they say, to represent three of the Elements.

A Bacchus and Faunus, antique.

A Bacchus and Faunus of Mich. Angelo.

Of this last there goes a noted story, which is variously related by authors, some telling it of a Cupid; but at Florence they fix it to this Bacchus, and there relate the story thus: When M. Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, than by comparing his works with the antique, and endeavouring to shew how far he fell short of the antients: he took a resolution of putting the skill of his judges to the test, and made this Bacchus, &c. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground: at a proper opportunity, workmen were order'd to dig as for other purposes, in another part of the ground, and to carry on their work so, that they must of course come to the place where the statue was hid: they did so, and found it; and by direction talk'd of it in such manner, as that it might come early to the ear of some of his adversaries; who were not long in going to view the new discovery; and, when they had cleansed the earth from it, found a fine groupe of a Bacchus and Faunus all in-

ture, except one hand which was wanting to the Bacchus. They judg'd it strait to be antique, and a fine antique too: the discovery was soon noised about, and among the rest that flock'd to see it, M. Angelo came himself: he was not so loud in his praises of it as the rest were:—It was a *bella cosa*, a good pretty thing. — Well, (says one of them) you can make as good a one, no doubt! He play'd with them a while, and at last ask'd them, What will you say if I made this? It may easily be imagin'd how the question was receiv'd: he then only desir'd their patience while he stepp'd home, as he did; and brought with him the hand he had broken off: which, upon application, was found to tally exactly with the arm. It was broke off in the small part of the arm, just above the wrist, where the seam is very visible, and is express'd in the draught here given. Upon it was made this distich by an English gentleman:

*Æmula dum veteres imitatur dextra, novosque
Fallit sculptores, superat veteresque novosque.*

Thus translated, by way of address to the artist;

Th' old sculptors thou dost imitate so well,
So cheat the new, that thou dost both excel.

Under Michael Angelo's unfinish'd bust of Brutus is written a distich, commonly said to be cardinal Bembo's, but signor Bianchi told me it was made by cavalier Rondinelli; it is as follows,

*Dum Bruti effigiem sculptor de marmore finxit,
In mentem sceleris venit, & abstinuit.*

An English gentleman reading this distich there, told the person who attended, that there was certainly a mistake in the lines;— that they should have been thus,

*Brutum effinxisset sculptor, sed mente recurſat
Multa viri virtus; ſiſtit, & obſtupuit.*

Both

Both the distichs were thus translated by the same gentleman.

The first thus,

The marble bust does now unfinish'd stand,
The thoughts of Brutus' crime stopt the great sculptor's
hand.

The latter thus,

The sculptor by th' unfinish'd piece does tell,
He thought of Brutus' worth, and down his chisel fell.

Which latter was likewise thus paraphras'd by another hand,

While Brutus' bust the artisan design'd,
And the great hero's virtue fill'd his mind;
Whilst his brave love of liberty he view'd,
He drop'd his chisel, and astonish'd stood.

To describe particularly the cieling only of this gallery, would require a volume of itself. It is all painted in fresco, divided into compartments; in each of these, all along one wing, are represented the arts and sciences, and also professions, qualities and qualifications of several sorts. Here the titles follow, in the words there given.

Agricoltura,

Pittura.

Scultura.

Architettura.

Poesia.

Istoria.

Eloquenza.

Accademia. [sc. the Florentine academies of the Virtuosi.]

Musica.

Medicina.

Politica.

E 2

Filo-

Filosofia.
Legge.
Teologia.
Amore delle Lettere.
Amore della Patria.
Matematica.
Segreteria.
Ambasciaria.
Varia Eruditione.
Magnificenza nelle fabbriche.
Prudenza Civile.
Ospitalità.
Fortuna.
Valore Militare in Terra.
Valore Militare in Mare.
Signorie appresso gli Stranieri.
Liberalità.
Liberalità verso la Patria.
Prencipi secondi geniti.
Prencipi con Dominio.

And about each art are the portraits of such Florentines as have excelled in it. There we see some of their divines, lawyers, politicians, [Machiavel is twice describ'd there] soldiers, philosophers of all sorts, moral and natural, astronomers, geometicians, physicians, anatomists; every thing in short one can think of. In the other wing are chiefly emblematical and grotesque figures. In the end that goes across joining the two wings, are represented the virtues of the princes of the house of Medici.

Le virtù dei prencipi della casa Medici,

With these inscriptions.

COSMO I.	FORTITVDO.	<i>Frangit obstantia.</i>
FERD. I.	VIRTUS.	<i>Fraudis victrix.</i>
COSM. II.	PROVIDENTIA.	<i>Prævertit audaciam.</i>
FERD. II.	PRVDENTIA.	<i>Monstrorum domitrix.</i>

Some of the councils held at Florence; *Concilium OEcumenicum sub Eugenio Quarto.*—*Ecclesiæ Græcæ cum Latinâ Concordia.*

Paradise, furnished with Florentine faints.

The Institution of the knights of S. Stephen [at 'Pisa] by Cosmus the First.

On the walls, over the statues, are the ritratts of several of the Medici family, and persons of all nations that have excelled in arms or arts. There is the duke of Marlborough [two of him,] Sir Isaac Newton, Dr. Wallis, Mr. Boyle, Mr. Ray, and several others of our nation.

We were then conducted into several rooms, into which there are passages out of the gallery. In the first we saw about two hundred ritratts of so many different painters, all drawn by their own hands: and the statue of the cardinal [Leopoldo de' Medici] who begun the collection. The next is what they call the Chamber of Porcelain, where are abundance of vessels of Chinese, Ægyptian, and other earths. In the third we saw a world of Ægyptian, and other antient idols in copper, antique lamps in great variety; one had the figures of the sun and moon, preceded by a Triton sounding; another was the image of Night, with bats and owls about her shoulders.

Among several old urns we saw there, I observed one inscribed,

ΤΩΝ ΑΓΑΘΩΝ

Η ΜΝΗΜΗ

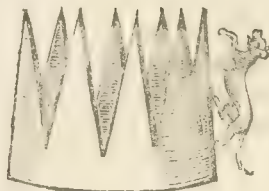
ΑΕΙΘΑΑΗΣ

"The memory of the good is ever flourishing." This might probably be one in the early ages of Christianity; as some *vota*, and lamps we observed were said to be; one whereof was in the form of a ship, with S. Peter at the helm, and S. Paul [or Christ, according to some] preaching*. Two or three tripodes: and several instruments used in sacrifices, war, baths, as strigils, &c. A *corona muralis* in brass, thus;

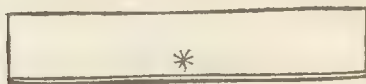
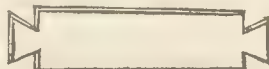
For a lamp
the account
of this lamp,
see Bellori's
Vite, tom. I.
cap. Sequi-
entibus, part
III. fig. 3. 4



A *corona radiata* of eight rays, with the resemblance of a tyger on one side.



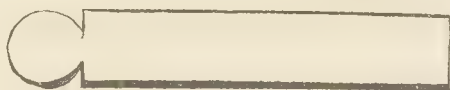
The *aquila* and the *manus*, both military ensigns. The eagle is inscribed, *Legion. XXIII*. Some *tesseræ* of copper: here are the figures of two of them;



On that marked with the asterisk, there is this inscription,
IVBEO ET IS EI SI FECERIT GAVDEBIT SEMPER.

These,

These, according to some, are of the kind which were called *sortes prænestinæ*, used in divination; a sort of lots, which were put into a box, each having its particular mark, and were drawn out by a boy: but to me they seem rather to be the *tesseræ militares*; which were a sort of tallies made sometimes of copper, as these are, sometimes of silver, and sometimes ivory, having a particular inscription, either of a single word, or of a sentence; which, at the setting their night-guards, was given from one Centurion to another, quite thro' the army, till it came again to the Tribune who at first delivered it. The like were also made use of at the beginning of engagements; at which time the word or sentence was communicated by the general to the chief officers, and by them to the whole army, just before the onset. This kind of tally was also delivered to every soldier, to distinguish him from the enemy. Among the several figures we see in the Roman standards, on the Trajan and Antonine pillars, (besides the *manus* or *aquila*, &c. which are at the top of each) this kind of *tesseræ* are often repeated; which confirms me in the opinion that these I speak of are *tesseræ militares*. Fa. Montfaucon, among the *tesseræ* he describes, has two, not much unlike these: one of his is in this form,



inscribed thus,

DE VERQ FALSA NE FIANI IVDICE FALSO.

Another thus,



inscribed,

FAVSTE VIVAS.

He

He does not determine for what particular purpose these were used : but the inscription in the first seems evidently designed as some sort of discrimination or distinction ; which may, not unnaturally, be applied to that of a friend from an enemy : the other plainly contains an omen of good success. And of such import were the words they used at the beginning of engagements, in the *clamor*, or shout which they raised with their voices ; and which were also inscribed on their *tesserae*, as, *Victoria, palma, Deus vobiscum, Triumphus Imperatoris, &c.* And perhaps it may not be a far-fetched interpretation, if I understand that inscription, which is in one of the *tesserae* I have given, in a military sense ; it contains a word of command, and an encouragement to him that shall act according to it.—
IVBEO . ET IS [sc. *Romanus miles*] EI [sc. *hosti*] SI FECE-
RIT [sc. *sicut jussi*] GAVDEBIT SEMPER. I offer this only as my guess, in a matter not very clear : for the antients seemed sometimes to affect a sort of abstruseness and obscurity, in the inscriptions they made upon these *tesserae* : which, no doubt, they had a good reason for ; perhaps that they might not be so easily understood by the enemy, in case any of them should come to their hands.

Some old Tuscan vessels, with figures on them.

An antient *fritillus* [dice-box] of brass.

A small Apollo [or Orpheus] playing on a violin, much in the same attitude with the great one in the Villa Montalto, already mentioned.

A Juno Sispita. This figure is a reverse common enough among the consular medals, particularly those of the Thorian and Procilian family.

A Sibyl, dressed just like some of the modern nuns.

Andromeda.

Amphitrite.

The Laocoon, as in the Belvedere.

Minotaur, Cleopatra, and several other antiques, in copper.

Besides

Besides these, and abundance of other antiquities, (some of which are frequent in other collections) there are a great many modern curiosities, which for brevity I omit.

The fourth is chiefly furnish'd with most elaborate pieces of painting of the Dutch and Flemish masters, finish'd to a miracle: and in the same room are two pieces of wax-work very curious; one representing a Plague; the other a vault full of carcases, in the several degrees of putrefaction: no very pleasant sight, but surprising and admirable for the work.

Within that, is the Mathematical Chamber, furnish'd with mathematical instruments of all sorts.

A globe and sphere of a vast size.

A loadstone that bears up between forty and fifty pound weight.

On the walls of this room are painted the maps of the great duke's dominions.

The next room is furnished with pictures of the most celebrated Florentine, and some other great masters, with curious and costly cabinets, tables inlaid with marbles, and other richer stones: in the making of these they excel much at Florence. The grand duke keeps a great number of men continually employ'd in works of this kind. One of these tables represents the old port of Leghorn inlaid in lapis lazuli. Many other curiosities there are of that sort. But what they always reserve for the *buon boccone*, to make up your mouth with, is the glorious octangular room called the Tribuna, which looks like a little temple inhabited by goddesses; for these are what present themselves first to view at the entrance. The vault of the roof is adorn'd with circular pieces of mother of pearl set in a rich ground: the windows, crystal; at least what they call so: [they are at a great height above the eye.] The floor delicately paved with the finest marbles. The walls are hung with crimson velvet; that cover'd with most excellent master-pieces of painting * and Mosaic.

There is Martin Luther by Holbein.

Sir R. Southwell, by the same; he was privy counsellor to king Henry the VIIIth, as mention'd on the frame.

A dutchess of Buckingham, by Rubens.

VOL. II.

F

The

* Raphael.
M. Angelo.
Titian.
Correggio,
&c.

The emperor Charles the Vth, on horseback ; by Titian : with very many others.

In the middle stands a most rich table of lapis lazuli, and other stones of very beautiful colours, and most delicately set together. Round this table stand six admirable statues, all of white marble ; three of them are of Venus, in different attitudes : one of them soon distinguishes herself to be THE VENUS OF MEDICIS, so well known by the copies in England, and all over Europe. To attempt a description of this miracle of sculpture, would be to injure it : 'tis enough that it is the most beautiful part of the creation represented in the most exquisitely beautiful manner. If the other two have not so many beauties as this, they have more than are to be found in most others ; and two excellent statues they are ; more especially the Venus Urania, which stands on the left hand of it, and is much of the same size : the other, [Venus Victrix] which stands on the right, is about a foot higher, much in the same attitude with the famous one ; but her right hand with an apple in it is brought over her head : the head of this was restor'd by Hercole Ferrati. I measur'd the famous one, and found it to be five foot two inches high : I observ'd some remains of gilding between the locks of her hair ; and the ears are bor'd : under it is written

ΚΛΕΟΜΕΝΗΣ ΑΠΟΛΛΟΔΩΡΟΥ
ΑΘΗΝΑΙΟΣ ΕΠΩΞΕΝ

“ Cleomenes the Athenian, son of Apollodorus, made it.”

I was the more curious in taking this inscription exactly, because in the collection of antient and modern statues, by Domenico de' Rossi, I observe, in the inscription on the plinth under the statue, Diomedes set down as the sculptor, tho' in the account of it, in Italian, underneath, he says it was done by Cleomenes : his Greek inscription is [ΔΙΟΜΗΔΗΣ ΑΠΟΛΛΟΔΩΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ] where three of the four words are mistaken. The arms were restored by Baccio Bandinelli. The original ones, I was told, are in the palace of the Marchese Cospi at Bologna.

While

While a lover of these arts was observing this singular master-piece, and admiring its beauties, an extempore-thought came into his head, which is here presented.

*Ex petrâ num facta caro est, ex carneve petra ?
Credo Medusæum hoc, nullius artis, opus.*

I have not given a literal translation of this distich ; because a noble and learned peer, to whom I presumed to send it while abroad, with an account of some of the curiosities I have been describing, was pleas'd to honour it so far, as, upon the occasion of the hint, to send me the following beautiful lines ; which have not only rais'd and improv'd the thought, but are likewise more expressive of the beauties of the statue, than any description I have ever read of it ; and give us more lively ideas of some of its perfections, than what we have even from the casts themselves.

When Tuscany's great duke, whose breast
Of all that's noble stands possess'd,
Pleas'd to regale a stranger's eye
With art's compleatest treasury,
After more seen than all below,
Without his palaces, can show,
Last to th' assembly grants access,
Made up of gods and goddesses ;
In that bright groupe, the Paphian queen
Is with distinguish'd lustre seen ;
Her charms, surprizing with delight,
At distance strike the wond'ring sight :
But when approach'd, the marble dame
Gives not astonishment, but flame ;
So just, so fine, so soft each part,
Her beauties fire the lab'ring heart.
The gentle risings of the skin
Seem push'd by muscles mov'd within :

The swelling breasts, with graces fill'd,
Seem easy, to the touch, to yield ;
Made lovelier yet by a modesty,
Forbidding us in vain to see :

* Other lines
of the de-
scription left
out, which
could not be
retrieved.

* * * * *

Strictly examine every part,
Each seems above the hope of art :
View all at once, behold ! the whole
Seems animated with a soul.
Beauties of ev'ry fort we find,
Without a single blemish join'd.
Charm'd, we confess the Queen of love,
And wonder she forgets to move.

The transports rising at this view,
Think not to human labours due ;
To Cytherea's self they're paid,
Fix'd thus by stern Medusa's head.

By the same table, with the Venus, stand the Faunus, and that which they there call the *Rotatore*, or *Arrotino* the [Whetter,] and the Wrestlers : all, indeed, for the excellency of the workmanship, are fit to accompany her. In a conversation, after my return home, with some English gentlemen, concerning these statues, when we had before us admirable copies of the two first, and a tolerable good one of the last ; some of the company made epigrams upon them, in Latin and English, which I believe will not be unacceptable to some of my readers : such as may have no inclination to things of this nature, may easily pass them over. Upon the Venus was this,

*Sic nudam Paridi sese tulit obvia Cypris,
Vicit certantes judicioque Deas.
Perdidit hoc Trojam : si Troja antiqua maneret,
Troja iterum vel te iudice corrueret.
Eja age, quid vultus inhias formosaeque membra ?
Marmorea est ; fuge, ne Pygmalion fieres.*

Given

Given thus in English by the same gentleman :

Thus Venus stood, and who could blame the boy,
For giving sentence, tho' it ruin'd Troy ?
Were they t' appeal, and you to judge the prize,
Must not Troy fall, were Troy again to rise ?
Be gone, lest you these naked beauties view
So long, you make Pygmalion's story true.

The rest I will subjoin to the short descriptions which it will be proper to give of the other statues.

The Faunus is dancing, with the *crotala* in his hands, the clashing whereof, one against the other, was to accompany his dance ; and with a *scabillum* under one foot, and tied to it. This has the appearance of a pair of bellows, probably drawing the air in when he lifted up his foot, and pressing it out again, thro' some sort of hole or short pipe, when he set his foot down again *. The statue is antique, only the head of it, having been broken off and lost, Michael Angelo has made another to it, in such manner, as to leave little room to lament the loss of the old one : so admirably is the setting on of the head, its posture, the look, and the muscles of the face, adapted to the form of the limbs, the motion and attitude of the body, and the instruments it is furnished withal. Of this statue there are several prints extant : one of the epigrams upon it was this,

*Ebria sunt illi vestigia, saltus agrestis,
Lascivi vultus, os durum, risus ineptus :
Rictu denudat dentes, dum dissona cantat
Ad crotalum, pulsatque scabillum ; fidus Achates
Silenus, dignus Faunis Satyrisque choragus.*

* The several opinions concerning the *scabillum* may be seen in Albertus Rubenius's *re Vestiviaria*, and in Octavius Ferrarius's *Analecta de re Vestiviaria*. They are to be found in Grævius's Thesaurus, vol. IV. Rubenius gives the *crotala* the name of *cymbala*, and describes them by the terms of *semicirculari politis*, half-round basons : but why *half-round*, I do not know ; they have indeed a semiglobular rising in the middle, which leave a hollow of the like figure on the inside ; but they are entirely *round* in their circumference, to which the semiglobular rising, or hollowing, is concentrick.

Thus translated ;

His tott'ring steps, and clumsy movement view,
His thoughtless maudlin look, and cudden laugh ;
Grinning, he shews his teeth, and jumps, and chants
To the harsh musick of his hands and feet ;
A choice companion to Silenus old,
Fit to lead up the Faun's and Satyr's dance.

Another, this ;

*Praxitelen miror corpus dum flexile spectro,
Dum caput, haud miror te minus, ô Michäel.
Quod, modo divisum, dextram exercebat utramque,
Conjunctum, Michäel, incipit esse tuum.
Qui spectat corpus, damnabit tempus iniquum
Qui caput, ignoscet temporis invidiæ.*

Translated thus ;

The trunk to fam'd Praxiteles we owe,
The head to the great Michael Angelo :
Each brought his part to perfect the design ;
When join'd, O Angelo ! the work is Thine !
Viewing the trunk, we curse relentless Time ;
But when we view the head, forgive the crime.

The *Rotatore* is a famous statue ; but the virtuosi in Florence are divided about it, as to what it was intended to represent : some pretend that it is a representation of the Augur cutting the Whetstone, mentioned by Livy, l. i. f. xxxvi. where the famous Augur, Accius Navius, opposed Tarquinius's design of increasing his army, because he had not consulted him. *Vide Dionys. Halicarnass. l. iii. f. lxxi.* who makes the king himself

himself to cut the whetstone. — — Livy indeed mentions a statue of Accius, but says it was *capite velato* [with the head veiled], whereas this has the head bare. Others again pretend it was the slave that overheard and revealed the conspiracy of Catiline; which is against all historians, who agree that this plot was discovered by a woman. It seems therefore much more probable, that it was the slave who revealed the plot of Brutus's sons to bring Tarquin back again: a story mentioned both by Dionys. Halicarnass. l. v. f. vii. and Livy, l. ii. f. v. Both of them agree that the name of the person who overheard, and discovered this conspiracy, was Vindicius; Dionysius Halicarnassæus says he was *δυναρχος*, the butler; that he suspected there was some mischief in hand, because all the servants were sent out of the house; that he therefore stay'd at the door, and thro' a chink of it saw them subscribing some letters. The sculptor seems to have taken his hint from these particulars, and represents the slave as whetting his knife (the proper business of a butler, very likely, in those days, as well as now), and listening very attentively to what they were about. The epigram upon it was,

*Delirant Bruti reducemque tyrannida poscunt :
Vindice mancipio libera Roma stetit.*

In English, a little more largely, thus;

See how Vindicius listens to reveal
The plot the Bruti labour'd to conceal:
They, traitors to their country! while this slave
Rescues the liberty their father gave.

The Wrestlers, of which there are several copies in England, shew a great deal of spirit; the expression of the muscles (wherein the utmost force seems exerted), and the contrast of the limbs, are very fine: and the countenances (if one can quarrel with such a fault) too beautiful for people at that sport. This distich was made upon them.

Did

Did living wrestlers with such vigour strive,
Exhausted soon, they'd seem far less alive.

Thus turned into Latin by another gentleman ;

*Talibus exhausti pugnis in saxa rigerent
Viri; dum vivunt marmorei puziles.*

These four capital statues were cast in copper, exceeding well, by Signor Soldani, for the duke of Marlborough, and are now at Blenheim. When my Lord Parker was at Florence, and greatly delighted with these statues, Signor Pietro Cipriani, an excellent artist, and formerly a scholar of Soldani, and his assistant in casting those statues for the duke of Marlborough, undertook to make for him copies in copper of the Venus and Faunus; which he engaged should at least equal Soldani's, and be the most exact that ever were made. He had moulds of the several parts of them, and only desired that leave might be obtained from the great duke for him to have recourse to the originals, for the more exact putting the parts together (for want of which, casts often differ more from the originals, than one would easily imagine; as has happened particularly in most of the casts of this Venus). My lord agreed with Cipriani, obtained the great duke's leave, as he desired; and Cipriani has done them, and sent them to England: nor has he failed in his engagement. My lord likewise had casts made in copper of the busts of Plautilla and Geta, which are in the great gallery there, and they are performed admirably well; and, of the Plautilla, my lord has not only the copper cast, but the very mould, which was made on purpose for him, with the leave of his royal highness; who insisted that the mould should not be left at Florence, for the cast to become common there, but should either be broken to pieces, or carried away by my lord: his lordship was not long in determining upon the latter, and accordingly brought it into England.

At the same time that Soldani was making the casts for the duke of Marlborough, Signor Baratti, a sculptor in good esteem there, made two statues for his grace. An English man
of

of quality, and of a very good taste, was intrusted by his Grace, to bespeak the two statues, and to appoint what they should be, and in what manner and attitude : he order'd one of them to be a Mars, with the duke of Marlborough's face ; and a picture of the duke was got from England to do it by ; the other was a Glory with a garland in her hand, &c. On the former was made this distich, by an English gentleman :

*Non alio vultu fremuit Mars acer in armis ;
Non alio, Cypriam perculit ille Deam.*

Translated thus by another English gentleman ;

With such an air and mien Mars took the field ;
To such an air and mien did Venus yield.

On the other was this epigram :

*Gloria, Marlburio jam fecta recentia nectas,
Non quæ falsus honor, vel mendax fama, tyrannis
Obtulerat dudum, sed qualia condecorassent
Sive Epaminondæ frontem, seu Timoleontis.*

Translated thus ;

For Marlborough let Glory wreaths prepare,
Not such as, wrought by Flatt'ry, tyrants wear ;
But such as, Greece being judge, were fit to crown
Epaminondas, or Timoleon.

The sleeping Cupid [in the Tribuna] the young Hercules, the heads of Nero, and M. Aurelius when children, and that of Tiberius in a Turcoise stone, are all very curious ; and so are a vast many more smaller pieces of antiquity, which are most agreeably dispos'd on shelves round this rich cabinet. Besides all this, there is a hidden treasure, which signor Bianchi was so obliging as to lay open to us, of the greatest variety of curious vessels of rock-crystal, wrought in several shapes, of basons, boats, caskets, beakers, &c. adorn'd, some with very fine figures, others with foliage, &c. many fine vessels of lapis la-

zuli, onyx, agate, and many other curious stones. Some of those in rock-crystal, wrought in such manner as to appear like a very fine basso-relievo without, and scarce inferior to the best antique, are the work of Valerius de Bellis, more commonly called the Vicentine, from Vicenza, the place of his birth: he flourished in the time of Clement VII. and upon one of these vessels he has put his name, with the time when he wrought it. *Valer. de Bellis, temp. Clem. VII. 1532.*

We likewise saw there a ring, with a fine stone, in which appears the figure of a Cupid, which they affirm to be natural; the Cupid is white, the rest of the stone reddish.

In a most rich cabinet within the same room are kept the fine collection of medals, intaglio's, and cameo's.

I shall say nothing here of the medals, to avoid tediousness, and the rather, because curiosities of that nature are the remains of great numbers, stamped at the same time, and therefore others of the same impressions may be seen elsewhere; and consequently an account of them is no novelty.

The chief that I observ'd among the numerous intaglio's, were Caius and Lucius Cæsar, [above mention'd] with Romulus and Remus.

Domitilla, suppos'd to have been set in the ring of Vespasian: this head, signor Bianchi told us, is not extant in medals.

Pescennius Niger; grosser than the medal.

Pyrrhus: like the statue at the Palazzo Massimis at Rome.

Mithridates: like the basso-relievo Medaglione in the Capitol; only this has no helmet: which that (as I remember) has. It is also very like the gold and silver medals of him.

A Pallas, in an onyx, two inches and a half long; a whole figure.

A fine Apollo, the head only: on the other side of the same stone is a whole figure of Mars. A Cameo, very fine.

A Hercules: the same as the Farnese.

A most beautiful Bacchans: the drapery flung about admirably.

An antique scene; with masques.

The She-Wolf with the Infants, &c.

The Circus Maximus; and race of the *Quadrigæ*.

Several

Several Talismans; and the other magical stones call'd Abraxas; with various inscriptions; some in Greek letters, but the words Chaldee; at least so signor Bianchi told us: I pretend not to understand that language; but of Greek signification I am sure they were not.

The magical stones call'd Abraxas are engrav'd stones, us'd by the Ægyptians and Persians to represent the chief deity who made the heavens, which they reckon three hundred sixty five in number, answerable to the days in the year; and in the several Greek numeral letters of that name added together, that number is found, as will be seen by what immediately follows,

A	— — —	1
B	— — —	2
P	— — —	100
A	— — —	1
Ξ	— — —	60
A	— — —	1
Σ	— — —	200
		<hr/>
		365
		<hr/>

The same was also signified by Mithras, writing it with an [E] before the [I], ΜΕΙΘΡΑΣ, as here under.

M	— — —	40
E	— — —	5
I	— — —	10
Θ	— — —	9
P	— — —	100
A	— — —	1
Σ	— — —	200
		<hr/>
		365
		<hr/>

Talismans are often, if not for the most part, in metal: both these were supposed to have great efficacy in charming away diseases, putting to flight evil spirits, prolonging life, and doing

ing abundance of other feats. The Gnosticks, particularly those of the school of Basilides, being much addicted to magick, did believe there was a great virtue in this sort of things.

Among the Cameos's, I observ'd one with a satyr and goat, butting, as in the Sarcophagus at Bolsena above mentioned.

A history; with a building, Corinthian pillars, and Doric frieze.

A young Hercules, and the lion.

A fine Iole: the same is amongst the intaglio's.

Milo and the Bull.

A Bacchans: the head and breast are beautiful.

Tiberius and Livia, in profile, very fine.

Vespasian, in alto-relievo, excellent; the face almost full; being turned from you but very little. These are antique.

Amongst the modern ones, there is a most excellent masque of a faun.

The Centaurs and Lapithæ.

The Slaughter of the Innocents; on an Heliotrope.

In signor Bianchi's room, [another apartment within the gallery] among other curious things, is a very fine sleeping Hermaphrodite, much the same with that in the Villa Borgheze: which of them is the finer, is a dispute hard to be decided.

In the room which they call the Arsenal, is a numerous collection of drawings, and several fine ones; but I think it comes not up in excellence to the collection of other curiosities, with which this gallery, and the rooms belonging to it, are so gloriously furnished. There are some few of Raphael.

The principal groupe is that which is commonly called Raphael's Pest*.

* A design representing a plague; whether it was ever executed in painting or no, I know not: the best impressions of the print are sold at five or six guineas.

A design in small for the cartoon at Hampton-Court, of S. Paul preaching.

That of Christ delivering the keys.

Part of that for the wonderful draught of fishes.

In the passage from the gallery to the old palace, and in several other places about this gallery, are abundance of other antiquities, and curiosities of various sorts, which I avoid troubling the reader with.

I shall take leave of this famous gallery with inserting four inscriptions I took in the lobby at the entrance:

Two

F L O R E N C E.

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Two of them are jocosé, on two *vasa cineraria*, or urns.

PHILÆTIVS PRIVIGNVS ET DVSERIS NOVERCA
IN VITA VIX CREDIBILE VNANIMES MORTVI HAC EADEM
VRNA CONCORDES REQVIESCVNT.

“ Philatius the son-in-law, and Duferis the step mother,
“ who while living (you’ll scarce believe it!) were unanimous,
“ now they are dead, rest lovingly together in this urn.”

The other is,

D . M.

PHILONICI PRIVIGNI ET DYSCHERIAE NOVERCAE
CINERES HEIC CONDITI PRISTINI ODII MEMORES
VNA RENVVNT COMMISCERI.

“ The ashes of Philonicus the son-in-law, and of Dysche-
ria the step-mother, retaining still their old hatred, refuse to
“ be mixed together.”

The antiquity of these two is by some called in question, but
the two following ones are of undoubted, as well as of very
great antiquity. The first is in honour of Appius Cæcus, who
(as the inscription sets forth) took several towns of the Sam-
nites, routed the Sabine and Tuscan forces, prevented the ma-
king a peace with king Pyrrhus, pav’d the Appian-way *, sup-
plied the city with water, and built a temple to Bellona.

* Still in be-
ing.

APPIVS . CLAVDIVS
C . F . CAECVS .

CENSOR . COS . BIS . DICT . INTERREX . III
PR . II . AED . CVR . II . Q . TR . MIL . III . COM
PLVRA . OPPIDA . DE . SAMNITIBVS . CEPIT
SABINORVM . ET . TVSCORVM . EXERCI
TVM . FVDIT . PACEM . FIERI . CVM . PYRRHO
REGE . PROHIBVIT . IN CENSURA . VIAM
APPIAM . STRAVIT . ET . AQVAM . IN
VRBEM . ADDVXIT . AEDEM . BELLONA

FECIT .

The

Part of the P
in PYRRHO
is worn out;
and the E at
the end of
BELLONAE
is broken off.

* *Cunctando
restituit rem.
Ennius.*

The other is in honour of the famous dictator Fabius Maximus, who baffled Hannibal with observing* his motions and forbearing to come to action, subdued and triumph'd over the Ligurians [now Genoeses]—— took Tarentum, and was esteemed the most cautious commander of his time, and the most expert in military affairs, &c.

The N in
CENSOR is
broke off, as is
part of the R
in AUGUR.

* One side of
the O in MA-
GISTRO is
worn out.
† *Pro Cujus.*

‡ Not REI.
MIL. &c.

Part of the M
in SEN A-
TVM is
gone.

Q . F . MAXIMUS
DICTATOR . BIS . COS . V . CE
SOR . INTERREX . II . AED . CVR
Q . II . TR . MIL . II . PONTIFEX . AVGV
PRIMO . CONSVLATV . LIGVRES . SVBE
GIT . EX . IIS . TRIVMPHAVIT . TERTIO . ET
QVARTO . HANNIBALEM . COMPLVRI
BVS . VICTORIS . FEROCES . SVBSEQUEN
DO . COERCVIT . DICTATOR MAGISTR*
EQVITVM . MINVCIO . QVOIVS† . POPV
LVS IMPERIVM CVM DICTATORIS
IMPERIO . AEQVAVERAT . ET . EXERCITVI
PROFLIGATO . SVBVENIT . ET . EO . NOMI
NE . AB . EXERCITV . MINVCIANO . PA
TER . APPELLATVS . EST . CONSVL . QVIN
TVM . TARENTVM . CEPIT . TRIVMPHA
VIT . DVX . AETATIS . SVAE . CAVTISSI
MVS . ET . RE‡ . MILITARIS . PERITISSIMVS
HABITVS . EST . PRINCEPS . IN . SENATVM
DVOBVS . LVSTRIS . LECTVS . EST .

Opposite to this inscription is a large basso-relievo, intended (as they say) to represent three of the elements, viz. air, earth, and water. I took such a sketch of it as the opportunity I had would admit, which is given at p. 397.

In the great hall of the old palace, which is a noble, but neglected room ||, and in some small galleries adjacent, are several very good statues, and fresco-paintings, too many to enumerate. Some of the statues are by John de Bologna.

The fine [modern] statues in the piazza before the old palace, have been describ'd by others; for which reason I omit them

The

The Rape of the Sabine woman, by John de Bologna, larger than the life, is (I think) inferior to few of the antique: the soldier who carries her off has another figure under him, between his legs: they are all three cut out of one block of white marble.

The other noble statues dispers'd in the publick parts of the city, some modern, some antique, have likewise been describ'd by others: they do exceedingly beautify and enliven the city.

From the great gallery (lately mention'd) to the Palazzo Pitti, now the residence of the great duke, is a corridore, or gallery of communication, half a mile long, and goes across the river.

This fine palace was built by a nobleman of Florence, whose name it bears; but he having over-built himself, it was purchas'd by one of the great dukes, and has since continued to be their residence. It is built about three sides of a court; the fourth is open to the garden call'd Boboli. A portico of the Doric order goes all along the three sides below, two others go over them, one of the Ionic, the other of the Corinthian order. Along one of these there goes an iron balcony, in which they shew'd us a part which had not been well joined; and this they told us separates considerably in cold weather, and reunites [or comes close again] in hot. The swelling of metals in hot weather, and shrinking in cold, has been observed by the curious, to be in a small proportion; possibly it may be the great length of this balcony that may make the alteration more visible here. So that what is almost insensible in a foot of metal, may be considerable in the length of a court.

In the court is a pretty Grotta, with Cupids as swimming, and a statue of Moses in porphyry. In the same court are the statues of Hercules and Antæus, the same attitude with those figures in the reverse of a medal of Antoninus Pius. This is one among nine which the great duke has of the twelve labours of Hercules; the reverses of so many medals of Antoninus Pius. Those of the Stymphalides, the Amazons, and Geryon, are wanting.

Alexander, as taken out of the river Cydnus; excellently good.

F L O R E N C E.

A Hercules; the same with the Farnese. Under this statue of Hercules is a basso-relievo of a mule, which seems to have undergone some sort of Herculean labour, and whose memory is thus perpetuated, for the services he had done at the building of this palace: these, and likewise what was more personal to his master, seem intended to be recorded in this inscription.

*Lecticam, lapides, & marmora, ligna, columnas,
Vexit, conduxit, traxit, & ista tulit.*

Sedan, stones, marble, columns, timber too,
He bore, he led, he carry'd, and he drew.

An extraordinary distich this, to be cut, in so sumptuous a manner, in the portico of such a noble palace!

There lies neglected on one side this court a loadstone, about five foot long, four broad, and three deep: they told us they were forc'd to burn it, to diminish its attraction, which was so violent, that it drew the iron bars out of the windows, balconies, &c.—— True Italian!

The great duke has a loadstone of three tenths of a grain, which draws above a hundred twenty one grains, which is four hundred times more than its own weight: it was set by Quare the famous watchmaker of London, and sent by him to his royal highness in the year 1703. The stone, as I was told by signor Beneditto Bresciani, the great duke's library-keeper, is perforated, and has an iron wire passing thro' it, which augments its attraction.

It is allow'd (I thing) among the Virtuosi, that the smaller a loadstone is, its proportional attraction is the greater; the larger being only as it were an assemblage of small ones, whose poles often crossing one another, do make the attraction less in proportion to the bulk of the whole mass.

The figure of this small loadstone is given in the plate opposite to page 313, as signor Galilei, who drew it from the original, gave it to me, and which, as he told me, the great duke us'd always to keep in his own custody. The weight is also added in the draught.

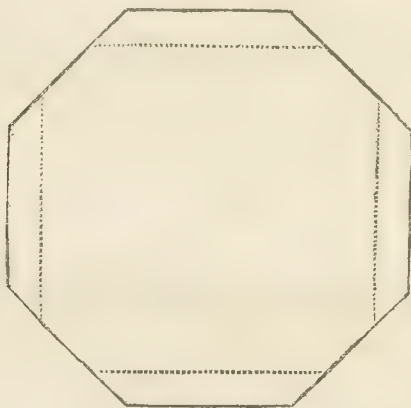
The apartments in this palace are very handsome, and finely finish'd : the cielings of some of them are admirably painted by Pietro da Cortona, and pleas'd me the most of any of his works that I have seen. It was incumbent on Pietro to shew his utmost skill at Florence ; where at that time were some ready enough to have taken notice of any defect in his performance ; as may be suppos'd, if a story they tell there be true. When the great duke sent to Rome for Pietro to do this work, one of the Florentine painters (I think it was Giovanni di S. Giovanni) being piqued at it, set to work to shew him at his entrance into the town how little need there was to send for a foreign painter to Florence, and painted a piece of fresco, which still remains, and is indeed very fine, upon the outside of a house that just fronts you as you come in at the Roman gate : and it was not without its effect. Pietro did (as was expected) immediately cast his eye upon it as he enter'd the gate ; and seeing a performance, which shew'd itself to be new, ask'd who did it : they told him, it was an ordinary painter they had among them, naming him. Ay, says he, if such are your ordinary painters, there's no business for me here ; and (as the story goes) turn'd back again immediately : nor was it without repeated and pressing instances that he was induc'd to return to Florence. At last he was prevail'd upon, and painted the cielings I have mentioned : and Giovanni di S. Giovanni was employ'd in the summer-apartments below, in which he succeeded admirably well. Santi di Tito, I think, did some part. These summer-apartments are vaulted with stone, high and spacious, cielings and walls all painted ; and are much the finest of the kind I have any where seen. In one of these apartments is kept the picture of my lord Somers, painted by sir Godfrey Kneller. Sir Godfrey told me once, that upon the arrival of this picture at Florence, the great duke said, " The queen of England promis'd to send me the picture of the president of her council, but she has sent me the president of her council *himself*." The Florentine masters don't seem much to relish it, but I think there's none there now can make so good a one. The paintings in this palace are very numerous, and many of them exquisitely fine. I forbear entering into the particulars, this having been done by others ; and particularly of late by Mr. Richardson.

F L O R E N C E.

The library of this palace is a spacious handsome apartment, and furnished with many valuable books and manuscripts: but the principal one for manuscripts is that of S. Lorenzo, a beautiful structure, design'd by Mich. Angelo.

Chapel of S. Lorenzo.

The fine chapel of S. Lorenzo has been describ'd by several; so that I shall say the less of it: it is an octagon: the height of the chapel is about twice the diameter; the diameter is forty-eight palms, and the height ninety-eight. There is another thing in it uncommon; tho' it is a regular octagon in the upper part; in the lower, four of the sides are brought so much forward, as almost to form a square; a small part only of the angles being cut off. That I may be the better understood, I have added a little scheme, wherein the continued lines represent the sides of the octagon above, and the prick'd lines the four sides brought forwarder below.



* I think it was Ferdinand II. father to Cosmo II. the late great duke.

One of the great princes * was the principal architect of it. Some of the marbles and other rich stones in the incrustations I thought did not set off one another (as to their colours) to the best advantage: and a much more knowing person in those matters (a Florentine) declar'd himself of the same opinion; but it will doubtless, when finish'd, be the most sumptuous fabrick of its bigness in the world. They shew'd us the very rich tabernacle

nacle which is to be for the altar, in one of the apartments belonging to the great gallery. This chapel stands just beyond the east end of the church, which bears the same name; and when finished, there is to be a communication between them opened at the place where the great altar of that church at present stands.

In another chapel belonging to this church are placed in coffins lying on the floor, the bodies of the great dukes, and others of the family, which are to be removed hence, and deposited in the new rich chapel, as soon as it is finish'd. On the coffin of the late cardinal de' Medici (who married the princess Eleonora of Guastalla, a fine young lady), I observed this inscription.

FRANC. MARIA PRINCEPS AB ETRVRIA
PRIMO S. R. E. CARDINALIS
MOX VXORE DVCTA OBIT. III FEB.
MDCCX.

"Franc. Maria, a prince of Tuscany, first a cardinal of the Holy Roman church; then married, and strait died. III Feb. MDCCX."

His eminence would willingly have excus'd himself at the age he was of from marrying at all; but his elder nephew, prince Ferdinand, being dead without issue, and his other nephew Don Gastone [now great duke] not being likely to have any, he was over-persuaded to it.

Others of the Medici family are deposited here, whose monuments are adorned with admirable sculpture of Mich. Angelo, particularly with four figures which represent the Day, the Night, the Day-break, and the Twilight. One of these is much in the attitude of the Leda of his which is in print. The late great duke [Cosmo III.] ordered the nudities of these to be cover'd, which was doing while we were there.

This chapel was built by the direction of Mich. Angelo, and is therefore called by some Capella di Mich. Angelo, by others, Capella de' Prencipi, because so many princes have been buried there.

In the piazza before this church stands a base or pedestal of white marble, with an admirable basso-relievo by Baccio Ban-

dinelli, representing some soldiers bringing several prisoners before Giovanni de' Medici, father of Cosmo I. One of the soldiers is carrying a woman in his arms, whose struggling to get from him is finely express'd. The statue, which shou'd have been set on this pedestal, remains unfinish'd in the great hall of the old palace.

Pal. Riccardi. The palace of the Marchese Riccardi, who is a very affable courteous gentleman, is very magnificent in structure, and as rich in furniture. The magazines of plate they shew'd us in five or six presses reaching from bottom to top of a high room, surpassed all I ever saw belonging to a private person. There is a gallery, finely painted in fresco by Luca Giordano.

In the court are a great many inscriptions : one is,

SOLI INBICTO MITRE M. VLP. MAXIMVS PRAEPOSITVS TABELLARIORVM ARAM CVM SVIS ORNAMENTIS ET BELA DOMINI INSICNIA HABENTES N. IIII VT VOVERAT
D. D.

Another, where [B] is likewise us'd for [V.]

D. M.

L. BOLVMNIVS SEBERVS SE BIBO COMPARABIT QUI
BIXIT ANNIS XLVIII. &c.

Another, which doubtless belonged to some basso-relievo of Priapus, &c. wherein a girl might possibly be represented as pulling the boughs of a tree to get some fruit ; and Priapus as coming along towards her, with fruits in the lappet of his shirt ; as he is seen in a basso-relievo in the Palazzo Mattei. Vide p. 301.

QUIDNAM QVID RAPIS O PVELLA FVRAX
NE RAMOS TRAHERES TIBI HAEC FEREBAM
SED POSTHAC CAVEAS FERAS QVID ORTO
OBDVXI LICET ARMA SVM PRIAPVS.

What, pilf'ring girl, what is't you're pulling there ?
To save the boughs, I've brought you somewhat here.

Don't

Don't play these tricks again, and think t' escape us,
My weapon's hid :—but know I am Priapus.

There is another inscription near it, which I had not time to transcribe; it is in a square character; like that of an old Virgil there is in the library of S. Lorenzo.

There is a modern inscription in marble, made by the famous Salvini, doctor of laws, declaring what emperors, kings, popes, and other princes have been entertained in that place. We had several times the pleasure of this learned doctor's company, which is as entertaining as it is improving. If he has that quality of a scholar to be regardless of dress, he is perfectly free from others which are frequent, that is, moroseness, pride, and reservedness: he is facetious, affable, and communicative. Besides his great knowledge of the civil law, and other useful parts of learning, he is particularly eminent for his profound skill in the classical Greek; and among the modern languages, has made himself so much a master of English, as to read any thing extempore out of that into Italian, &c. It was he that translated Mr. Addison's Cato into Italian; which he did so well, that Mr. Addison himself declared it was the best translation he ever saw. He likewise shew'd us some parts of Milton's Paradise Lost, which he had occasionally turn'd into Italian; and they read admirably well in that harmonious language.

There are two fine palaces of the noble family of the Strozzi, Pal. Strozzi. one of whom contended against the Medici for the liberty of his country; wherein tho' he miscarried,

———*Magnis tamen excidit ausis,*

OVID.

Yet in a glorious enterprize he dy'd.

ADDISON.

It was Philip Strozzi, of an antient and rich family in Florence, who, with others, endeavouring after the death of Clément VII. to deliver themselves from the exorbitant power of Alexander de Medicis, by expelling him from Florence; and failing in that attempt, procured him to be assassinated: but the cutting off Alexander prov'd more fatal to the liberty of the Florentines, than the disappointment and the discovery of the whole conspiracy would have been. The death of Alexander made room
for

for Cosmo, a person much better qualified than he was, to settle a new sovereignty, which he did, and became the first Great Duke of Florence. He beat the malecontents; Strozzi was made a prisoner, and believing that his enemy would poison him, or put him to an ignominious death, resolved to kill himself. Before he executed that violent resolution, he made his will; wherein he orders and intreats his children to dig up his bones out of the place where they shall lie in Florence, and to get them transported to Venice; that, since he cannot be so happy as to be in a free city when he died, he may enjoy that blessing after his death, and his ashes may rest in peace, out of the conqueror's dominions. He then engrav'd upon the mantle-piece of his chimney, with the point of the same dagger wherewith he afterwards kill'd himself, this verse of Virgil:

Exoriare aliquis nostris ex ossibus ultor.

May some avenger from my ashes rise!

All which was faithfully executed by his children, who removed his bones according to his will; and then, to prosecute their revenge, went into France, and engaged in the service of the French king, against the emperor Charles the Vth, who had founded the dominion of the Medici at Florence.

Balzac, who gives this part of the account, [*Entretien* 34. C. 6.] further adds, that the same Philip Strozzi, in the beginning of his will, expresses a great confidence in God's mercy, hoping he will forgive him for killing himself, since he did it like a man of honour, to maintain his liberty, [*en homme d'honneur*, are Balzac's words;] being of opinion, that when a freeman has lost that, that he may lawfully die.

It was at the battle of Marone, near Florence, that Philip Strozzi was made prisoner. We saw in the house of the cavalier Strozzi in Florence, the representation of that engagement, and likewise of several others, between the Medici and Strozzi, painted on the friezes of the apartments.

One of the palaces of the Strozzi has this inscription on the frieze.

MDCVII FERD. MED. M. ETRVRIAE DVCIS III
AVSPICHS ROBERTVS STROZZA CAMILLI F. F.

A compliment one would hardly have expected, considering the transaction which I have just been speaking of.

At the palace of the marquis Ridolfi we saw in the garden a Pal. Ridolfi. colossal statue of Hercules, drinking out of an *uter*: his club resting on his thigh. The height of the statue the marquis told us was eighteen *bracci*, about six and thirty feet. I measur'd the foot, and found it to be five foot English.

There is a grotta, imitating ruins on the outside; the inside is finely adorn'd, and one apartment painted by Colonna.

In the palace we saw a battle of the Borgognone, of nine foot by six, which the marquis was pleas'd to value at ten thousand crowns. He told us, that whoever had not seen these, had not seen Italy.

At the Palazzo Gierini we saw a fine collection of pictures, which I won't trouble the reader with particularizing.

At the palace of the senator Buonarota, we saw two books Pal. Buona-
rota. filled with sketches of architecture, designed by Mich. Angelo, who was his ancestor; and the ritratto of Mich. Angelo himself, by Bronzino Vecchio.

Here we were shewn some of the finest of those sort of prints which imitate drawings, that ever I saw; they were made after designs of Raphael, Titian, Parmegiano, Mecharino, and others; some by Mecharino himself, excellent; others by Raphael da Regio, Barthol. Coriolano da Bologna, and Parmegiano.

At the Casa Gadda are many pieces of antiquity, inscriptions, statues, and busts, but not disposed in proper order, the house not being inhabited. Among the rest is an old copper Laocoon, and several pieces of old Tuscan copper statues.

In one of the rooms we saw several pieces of marble; upon which, when joined together, there had been plans drawn of the floor of some palace or other building; upon several of them, numbers were cut, which probably expressed in feet the dimensions of the respective rooms in the plan.

Here we saw Octavius Strada's series of the emperors, done in the manner of those mentioned in the Vatican Library; but these are in purple ink.

At

At the palace of the cavalier Gaburri is a fine collection of drawings, some antique statues, and some good pictures: he has the original drawings of the famous Madonna del Sacco, by Andrea del Sarto: and of part of the cupola of the dome, by Fed. Zuccaro; also a drawing of the Marcus Aurelius on horseback, from the statue in the Capitol, by Giulio Romano. The summer-apartments below are painted in fresco, architecture, and landscape, very pleasant.

Academies.

The gentlemen of Florence are very sociable in a sober way. They have a nightly assembly in a house they have taken for that purpose, where the several apartments are ascertain'd for play or conversation. There are persons attending to furnish iced liquors, coffee, &c. From hence they go, some to the ladies assemblies, and card tables; some to the academies of the Virtuosi, of which there are two: one intitled Della Crusca, and the other known by the general title of l'Accademia Fiorentina. We were present one night at the latter: the exercise began with a recital of epigrams, and other little poems, some in Italian, some in Latin, and they were as eager who should repeat first, as the boys are at the Westminster election with their extempore verses. Then succeeds a performance of another kind. A question is put. One whom they call the sibyl makes answer to it in one word, and that a *disproposito* (as they call it); somewhat that seems quite foreign to the purpose: then, the expositors of the sibyl are to reconcile this *disproposito*-answer, to the question given; as for example, a question was put, Whether 'tis more wholesome to sleep much or little?—The sibyl answer'd, Sugar. The expositor added, As sugar is differently proportion'd to suit with different tastes, so is sleep, to suit with different constitutions: some requiring more, some less. Q. Why *Myopæ* [the short-sighted] hold the object near, *Presbytæ* [the old] hold it at a distance? Sibyl; Hair.—The expositor compar'd a lock of hair to the assemblage of capillaments or fibres in the optick nerve; whose expansion within the bottom of the eye makes the *tunica retina*: then he went on to explain how the image of an object is formed on the *retina*, in the convex eye, and the flat eye, in the usual way. I will instance only in one more. Q. Why women's tears lie so near the eyes? Sibyl; A bean.—Expositor. There are tears of

of sorrow, and tears of joy. In a bean is found the resemblance of that part where a woman finds most joy, &c. I advance no further in their arguments, than to shew how they endeavour to bring matters together, and to reconcile the Dispropofito-answer, to the question.

The Academia della Crusca have for their emblem or device, a Mill: they take the title of Crusca, or Bran, as professing themselves to separate and clear the fine flower from it, i. e. the useful and valuable from that which is not so; as there are some other academies in Italy which take their title from some defect or imperfection, which it is their endeavour to deliver themselves from, and study its opposite; as Otiosi, Oscuri, Ostinati, &c.

The people of Florence are very highly tax'd; there is an imposition laid upon every thing they either wear or eat: and to keep the people in awe, and restrain them from entering into any seditious discourses, there were, when we were there, spies in all companies; by which his royal highness was acquainted with every thing that passed; and the cannon in the castle, which were planted towards the city, were always ready charg'd in case of any popular insurrection.

His royal highness [Cosmo III.] was about eighty years old when we were there: his state of health was then such as would not allow his going abroad; but whilst he could do that, he visited five or six churches every day. I was told he had a machine in his own apartment, whereon were fix'd little images in silver, of every saint in the kalendar. The machine was made to turn so as still to present in front the saint of the day; before which he continually perform'd his offices. His hours of eating and going to bed were very early, as was likewise his hour of rising. He never came near any fire; and at his coming out of his bed-chamber, had an adjacent room warm'd only by the breath of such attendants as were to be always ready there against his rising. His zeal was great for gaining profelytes to the Romish church; and he allow'd considerable stipends to some of our nation, that had been brought over by that expedient.

The Poggio Imperiale, a little mile out of town, has in it ^{Poggio Im-} many excellent original pictures. There are also ^{periale.} copies of sir Peter Lely's English beauties at Windsor, which his highness procur'd to be copied when he was in England.

Pratolino.

At Pratolino, another villa of the great duke's, about six miles from Florence, on the road to Bologna, are most pleasant grotta's: the vast variety of water-works in them, and of the figures moved by the water, with their several gestures, would be too tedious to enumerate; besides, that some of them have, I think, been taken notice of by others. But I must not omit a vast statue there is fronting the palace at some distance, which is intended to signify the Appennine-mountain; and a very mountain the statue itself is. The figure sits in an inclining posture, as looking into a basin or pond just below it: from it's vast long beard, it's arms and other parts hang what look like icicles, the only representation stone could give of water falling from it: it put me in mind of the Jupiter Pluvius on the Antonine pillar at Rome;—perhaps the sculptor might take his hint from that. This representation of water falling from him seems to signify the springs and cascades, frequent in the tract of mountains this figure is intended to represent. It is *built* of several great stones, which near the eye look very coarse, but at a distance have a noble effect. The *iris* of each eye looks like a great glass bottle. I measured one of the feet, and found it to be nine English foot long, and all the other parts of the figure seem to be in a just proportion to the feet. Within it's body is a pretty grotta, adorn'd with various stones, mother of pearl, &c. and some of their usual *scherzi d'acqua*. It is the work of John de Bologna. This performance might have serv'd him as a model to cut the Appennine itself by, into a statue; as a sculptor * in Alexander's time propos'd to have done Mount Athos. The figure of the statue is here presented.

* Dinocrates.

La Trap.

About a mile or two further, the same way, lies the convent of the La Trap monks, of the Cistercian order; the strictest of all others in the Romish church: they eat neither flesh nor fish, but live upon roots and herbs; and, at the beginning of their institution, drank nothing but water; but they died so fast with that extremity of abstinence, that now they drink wine, to correct the coldness of their diet. They entertained us very handsomely in their way: before dinner, the prior and two of the monks brought water for us to wash; one held the basin, another poured water out of the ewer, and the third held the



the towel. We had herbs and roots in great variety ; among the rest was beet-root, dress'd with oil, which was the principal dish, and tasted very well. They had also some plates of eggs dress'd for us ; but these are not allow'd to themselves, except when they travel ; and then they may eat fish likewise. They rise at midnight to go to church, and continue there at their offices two hours and a quarter ordinarily ; upon the principal festivals, four hours complete. They have all things in common,—*Non permettendosi a chi che sia, ne danaro, ne deposito, osservandosi perfetta comunità di beni*, as the book of their constitutions expresses it.—“ Not allowing to any either money, or property in any goods, but observing a perfect community in every thing.” Nor are they allow'd to have any will of their own, even that is to be perfectly resign'd to the command of their superior ; and this is required to be with the utmost alacrity and readiness. *Spogliatifi affatto della propria volontà.* “ Divesting themselves intirely of any will of their own.”—And afterwards, *Non suo arbitrio viventes, vel desiderijs suis, &c. sed ambulantes alieno judicio & imperio, &c. non tardè, non tepidè, &c.* “ Not living after their own way, or their own inclination, &c. but conforming themselves to the judgment and command of others, &c. and that not with reluctancy or luke warmth.” If any of them has committed any fault, tho' it be only breaking or losing any utensil belonging to the convent, or has been guilty of any excess whatever, he is to declare it spontaneously forthwith. If it be *difetto esteriore*, [an outward failing] it is proclaim'd in the chapter.—*Le colpe interiore vengono riservate al sacro tribunale della penitenza.* The “ inward offences are reserved to be censur'd by the sacred tribunal of penance.” If a fault be discover'd by any other than the offender himself, his punishment is to be greater: they are to work at gardening, or other rural labour three hours in the day.

Tho' their life be a continual abstinence, they have likewise set fasts at appointed times.

They wear no linnen ; and the woollen shirts that are now allow'd them, is more than what was anciently admitted in the Cistercian order: they lie upon straw-matresses, with very coarse covering. They have a physician and chirurgeon to

attend the infirmary with proper medicines; which is more than S. Bernard allows his disciples; the words of whose rule are,
 — — — — *Minime competit religioni vestrae medicinas querere corporales. De vilibus quidem herbis - - - - - interdum aliquid sumere tolerabile est. At verò species emere, querere medicos, accipere potiones, religioni indecens est, &c.* — — — It
 “ is no way suitable to your religion to seek after medicines for
 “ the body: — Now and then (indeed) to make use of some
 “ common herbs may be allowable. — But to go and buy drugs,
 “ to send for doctors, and take potions, is unbecoming the
 “ religion you profess.”

When any of them is near death, he is brought into the church to receive the extreme unction: after which, he is carry'd back into the infirmary to die in form; for he is to die not on his straw mattrafs, but on loose straw. The abbot first sprinkles ashes, which have been bless'd, in the form of a cross, on the floor: then the straw is laid, and the dying person upon it: the rest of the convent are summon'd by the beating of a board*, to see him die; repeating the creed two or three times over, audibly.

* They make use of the like expedient among several orders to call the monks up to their midnight oraisons.

They are enjoin'd perpetual silence among themselves; nor is a word spoken, but in presence of the prior, or some superior; and that scarcely at all, except in pious conferences, which are appointed at set times, and when strangers are with them.

The only return they expect, or will receive for the entertainment they give you, is, that you buy some sealing-wax, which they make of several sorts, and a book of their constitutions.

In our way from Florence to Bologna we pass'd over the Giogo, the highest and steepest ascent of the Appennine, that is in that part of Italy. The old fellow that liv'd at the top of it (where we chang'd horses) seem'd a sort of deity of the place; always wrap'd in clouds: the house within was full of continual smoke, which arose scarce at all here, but kept company with the clouds, which were likewise continually hovering without. The old laird of it, who was seventy-three years old, had liv'd seventy of them in that place.

Having got down the Giogo, and coming on to Fiorenzola in the night, we saw the fires towards Pietra Mala: — Which
 father

father Kircher, in his *Mundus Subterraneus*, lib. iv. sect. 1. cap. iii. supposes to be *spiracula subterranei ignis*, "Vents of "subterraneous fire." They appear'd to burn very clear in two places. The burning, they told us, is increas'd by rain. Father Kircher, in the same place, affirms further, that this fire in the day-time (as I understand him) *ceu ex ardente subtus fornace, caligat & fumat, injectasque calefacit aquas, ac incendit stipulas.* ——"as tho' there were a burning furnace under, smothers "and smokes, will make water hot, and set straw on fire." But the people there affirm it to be a sort of lambent flame, and without smoke, so that in the day-time nothing is seen there of it. And I myself, once before passing by that way, in the day-time, saw not the least appearance of smoke there, tho' I took particular notice; the postilion shewing me the place, where he said there appear'd fire in the night. And a Milanese baron travelling in company with us at the same time, before we came to the place, had told us, that somewhere thereabouts, a fire appear'd in the night, but he did not know whether it were not then too light to see it. One thing indeed is to be consider'd, that the temper of this place may vary, as that of mount Vesuvius does; which burns not, nor smokes alike at all times, and sometimes not at all: and further, that, thro' some difference in the pabulum, this may be supplied with at different times, when there is fire there it may be more or less gross, and emit more or less smoke.

At Fiorenzola (a little town, but wall'd, as I remember) a poor Capuchin had taken possession of a bed, and was just got warm in it, when we came to the inn. But upon our arrival, they rous'd the poor fellow to make room for one of our company: those gentry pay little or nothing for what they have, and money was better to the host than a string of Ave Maria's.

After we had left Fiorenzola, we went over the mounts Livoli and Redicofa, the later a bad passage. These are parts of the Appennine still. Soon after, we came to Feligari, a small town; a little on this side of it, we left the great duke's dominions, and enter'd the Bolognese: there were some altars on the road-side.

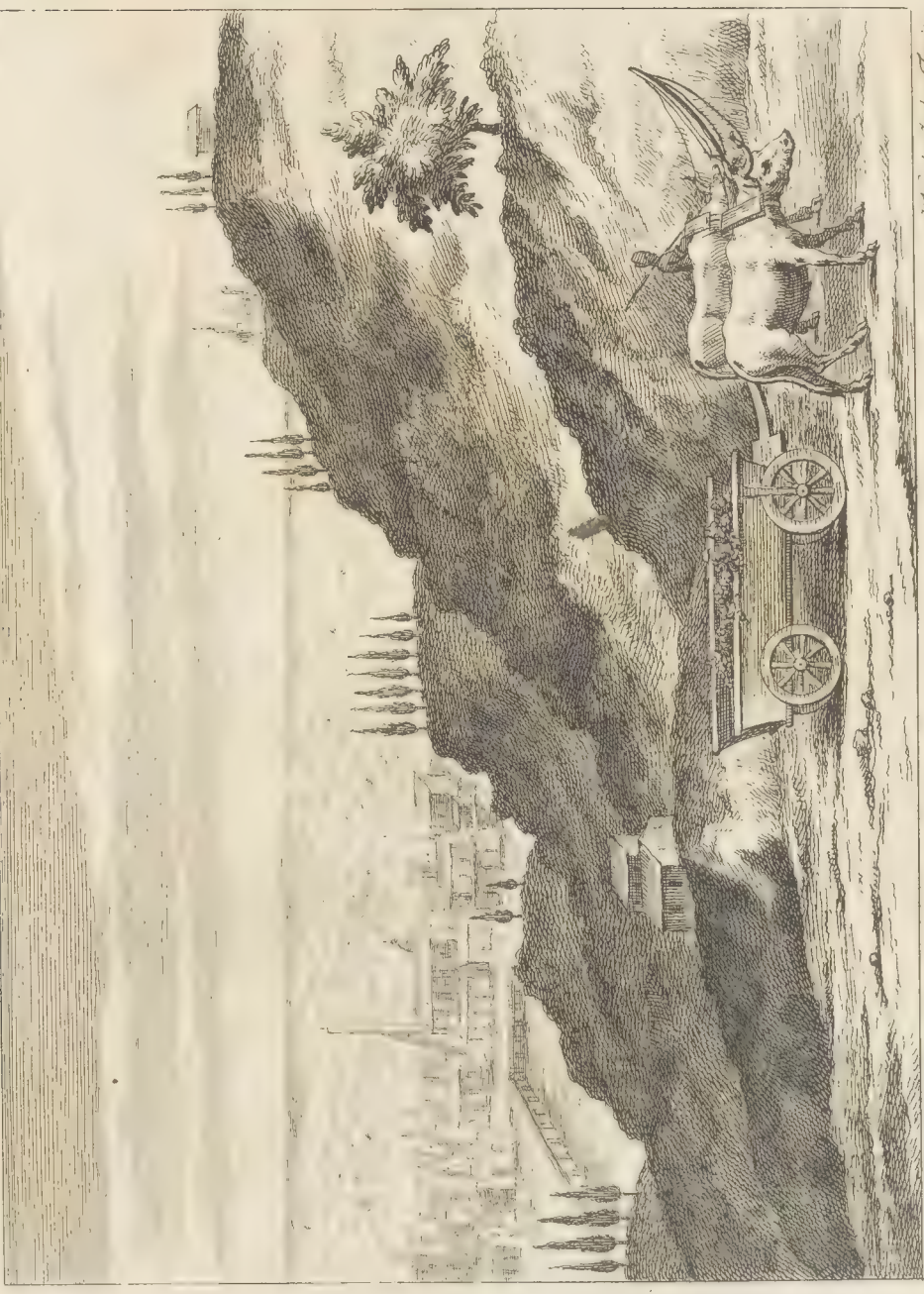
B O L O G N A.

THE city itself lies much upon a flat, but has on one side of it several considerable eminences; as that on which the noble convent of S. Michael in Bosco stands, that of the Capuchins, and others: from each of these we have a very fine view, not only of the city itself, but of the vast plain of Lombardy beyond it; which looks in the nearer part like a perfect wood, as shewing at one view the many rows of trees which the vines run up; some encompassing, others running cross the fields: the plain goes off at a distance not unlike the sea; for the surface, as the distance increases, appears smoother, by the lessening of the objects that are upon it, still as they go off from the sight, which has no other bounds than what the convexity of the globe gives it. I have here presented a sketch of the situation of this city.

* Bologna la
grassa, Bo-
logna the Fat.

The grounds about it are very rich*, not only in the vast abundance of vines, olives, chefnuts, and other fruits, but likewise in corn, and good pasturage, which fills the markets with great plenty. The beef they have there, is (I think) the finest I ever tasted. The poorer sort (tho' in so rich a country, that abounds almost with every thing that even luxury can desire or wish for) do in a manner subsist upon the *biscotti*, as they call there the roasted chefnuts, which the hucksters roast in the streets all about the town.

All the principal streets of the city, and many of the lesser ones have on each side a handsome portico, after the manner of that in Covent-Garden. Some portico's are of one order of pillars, some of another; some oddly fancied, of no regular order. The entrance into the palaces (of which there is a great number in this city) is generally very pleasant: you see at once from the street into the gardens quite through the whole house, which is often built round a court: the disposition of the pillars is handsome, with a mixture of statues sometimes, and greens, to enliven the prospect; and often a perspective painting on a wall, at the further end, to continue it. The front on the outside is generally well built, and in some must be called fine; the proportion of the rooms within, very good: but brick floors,



*View of the Situation of Bologna.
with the Manner of the Carriages in Lombardy. Vide p. 32.*

G. Vanderghucht fecit.

floors, as in other parts of Italy. The paintings in the palaces, but more especially in the churches, are vastly numerous, and many of them exceeding fine, by the best masters of the Lombard-school, which the virtuosi of the place are so hardy as to prefer not only to the Venetian, but even to the Roman itself: so much I believe may be allow'd, that no one family ever sent out so many great disciples as that of the Caracci did, of whose excellent works there is great plenty.

The churches are some of them very fine; but, after having said so much of those at Rome and Naples, &c. I shall forbear enlarging upon those of this city. The convents are many of them exceeding magnificent, particularly that of the Dominicans, the Olivetans, and the Carthusians. The two last are a little way out of town. The Olivetans is that of S. Michael in Bosco, already mention'd. These fathers have a circular cloyster, which was admirably painted by Guido, Ludovico Caracci, and others; but has been miserably abus'd: they have a gallery a hundred and eighty four paces long.

The Certosa [Carthusians] stands in a fine air, and pleasant La Certosa situation, in the midst of vineyards. They have several courts with cloysters, one as large as the great court of Trinity college in Cambridge. Each father has to his proper cell a pretty garden, in which some of them are very curious, having many exotic plants, &c. one of them had fish in his cistern, which did eat lettuce, and other herbs out of our hands. This father had tried some experiments in grafting; as of a vine on a fig-tree, jasmín on an orange, which had taken, and grew. All of them have some employment for their vacant hours. We saw a fine inlaid table which was made by one of them. Another makes little images: another, snuff; carrying it thro' the whole process, from the planting the tobacco. Father Giovanni Girolamo paints in oil, and water; turns with the rose-engine, &c. He shew'd us a basso relievo in ivory [good figures] which he had made, and hollow'd behind, that it look'd as if it were chas'd. He is well-skill'd in perspective and opticks. He shew'd us several distorted draughts of his own, which in polished cylinders appear'd regular. He has a fine collection of prints, intaglio's, cameo's, and natural curiosities. In one part of the convent they have some very handsome apartments
for

for the reception of strangers. They have excellent paintings in their church, of all the Caracci, and others. About the church are as many several chapels as there are fathers in the convent, with an altar to every one. In one of these is the celebrated piece representing S. John preaching in the wilderness; by Ludovico Caracci: Padre Giovanni Girolamo tried his hand at engraving it. In another part of the church is the Communion of S. Jerom, by Agostino: which the Bolognese oppose to that of the same subject at Rome, by Domenichin. These (as several other orders) eat no flesh, rise at midnight, and keep silence; two or three days in the week they dine together in the refectory, the other days separate, in their cells.

It were endless to enter into particulars of the most excellent paintings in the churches, conventual and others; besides, that there is a printed book which gives some account of them all. I think, indeed, one can hardly have a just idea of the Bolognese masters, such as the Caracci's, Guido, &c. who has not seen their performances in the churches here; the great freedom of hand, and the superior spirit in those grand designs strikes much more than what we generally see in their smaller pieces does. I cannot forbear mentioning one piece (of a lower rate than what I have been speaking of, tho' a very good picture too,) which I chiefly remark'd for the particularity of the design: 'tis in the church of the Mendicanti* within the city. S. Joseph † [for they always saint him in Italy] is on his knees, before the Blessed Virgin big with child, asking pardon for having suspected her chastity: with one hand she raises him up; with the other she points upwards, as shewing from whence her pregnancy was deriv'd: some angels are close by: one claps his finger to his nose, as in waggersy; another goes off with his face turn'd a little aside, and his arms spread, as in derision. They keep this picture cover'd, but allow'd us a sight of it, and I snatch'd the opportunity of making a very hasty sketch of it, which I have here presented. The picture was painted by Tiarini, and is an altar-piece in one of the side-chapels.

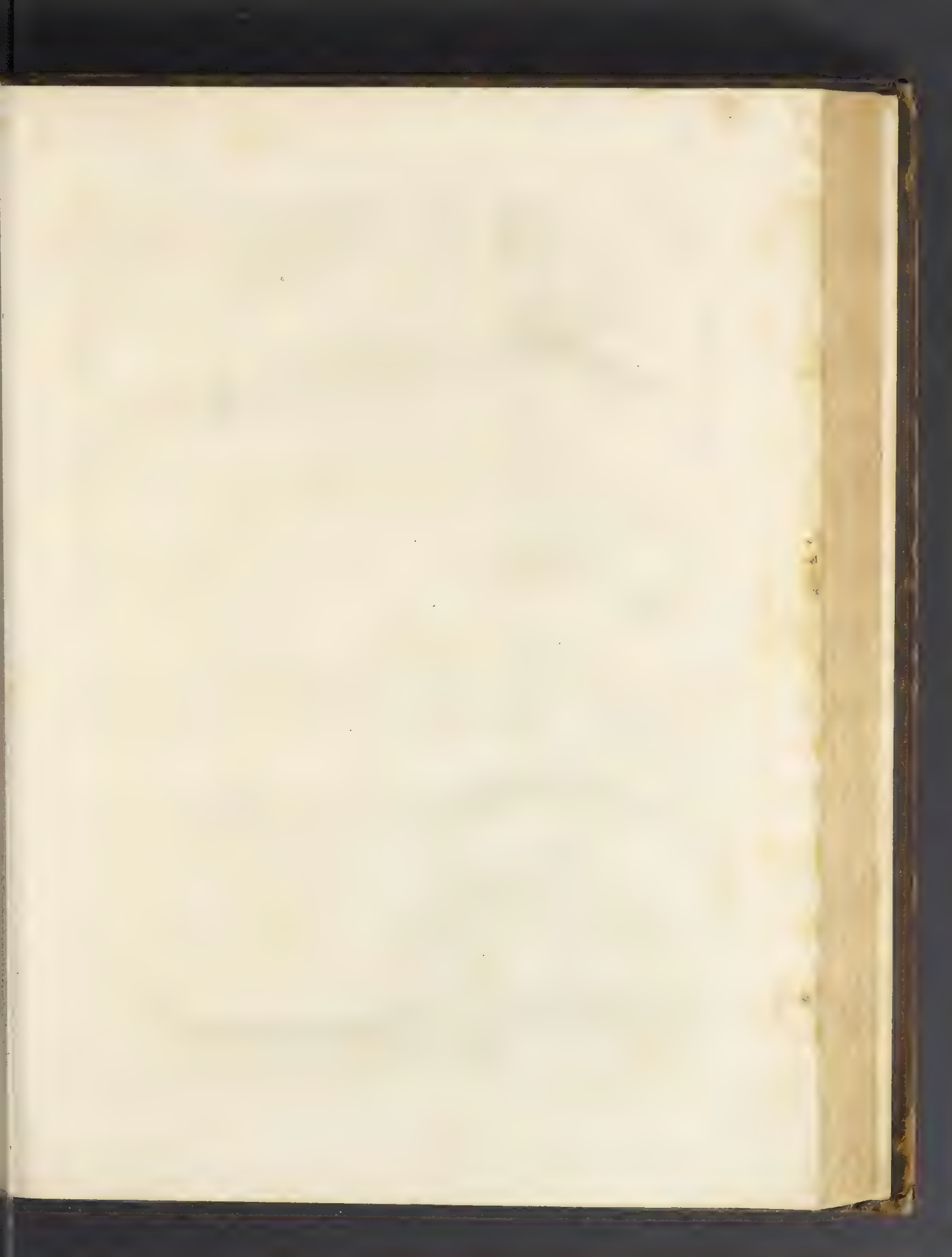
* There is another of the same title without the walls.
† An odd picture.

Boly of S. Catharina Vigri.

In the church of Corpus Domini they shew'd us the body of S. Catharina Vigri, clothed in cloth of silver: in her right hand she holds a silver cross, her left rests on a book which lies on her knee: she sits under a canopy, the curtains of which

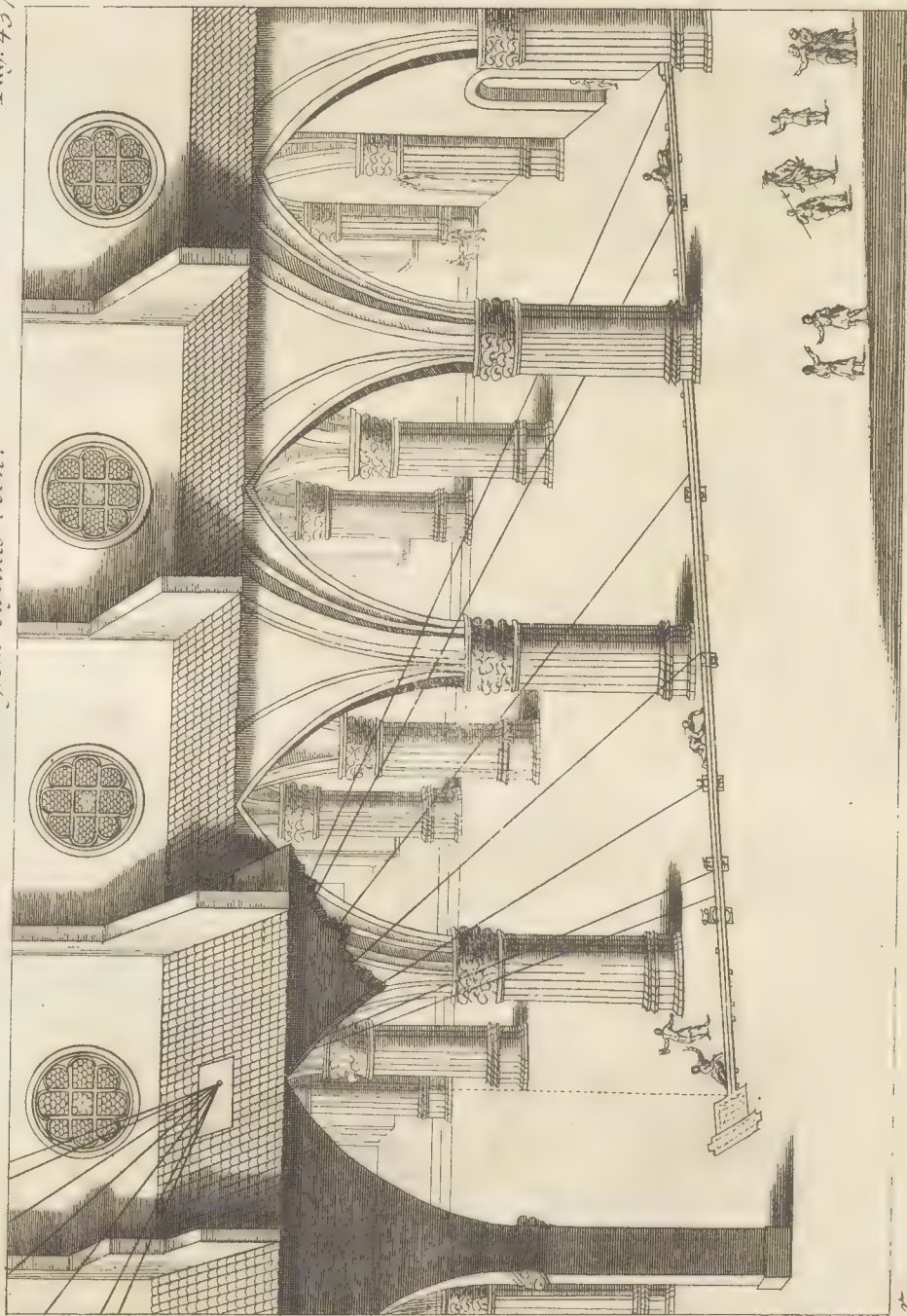


*S. Joseph begging pardon of y.^e B. Virgin &c. G. Vanderhaecht fecit.
Turini pinxit Gemonice.*



*Meridian Line in y^e Church of S. Severinus at Bologna.
this View is taken from Cabini's book.*

Plat. 437.



which are held back by angels, gilt over : other angels of the same sort hold wax tapers on each side. This lady, according to their account, has been dead above two hundred and fifty years, yet her nails grow, and are pared once a year, and her body wash'd, the flesh of which they tell you is as soft as when alive:—that is to be taken upon their words, for you see her only thro' a grate. The upper part of the face is black; about the lips it is more of a flesh-colour; the hands and feet look black. In this church is a most celebrated picture of Stan. Caracci, it represents the resurrection of our Lord. There are several painted upon canvass in *guazzo* [water-colour], by Franceschini, who was living when we were there, but old : this expedient he made use of to obviate the ill effect which the various lights in a church have upon oil-painting, as to the shining. The death of S. Joseph, in a side-chapel, is the most celebrated of all his performances, and is highly esteemed.

Mr. Mission, sure, fancied Bologna to be directly under the ^{Meridian} equator, or at least within the tropicks, when he set about to describe Cassini's meridian line in the church of S. Petronius; or he never could have told us, The hole in the roof thro' which a ray of the sun enters, was directly over the noon-point of the line. But tho' the latitude of Bologna were changed, to serve his purpose, he wanted still another expedient, when he imagined the noon-point of the line could be always the same. Every point in the line where the sun's ray at any time falls thro' this hole is a noon-point, but never exactly the same any two days together; nor can ever be directly under the hole, in a place that is not within the tropicks. The situation of the church is almost south and north, and not almost east and west, as that gentleman tells us it is : How else should a meridian ray fall, as he himself does (in that respect truly) describe it? i. e. obliquely between the pillars that go along one side of the great nave, and so as but barely to find a passage between them : whereas, if the church stood almost east and west, the ray would take its course [with some obliquity] across the body of the church. The rays enter into the church through a hole in the roof of the side-isle : the line on which they fall begins in that isle directly under the hole, and ends at the bottom of the great nave : it consists of a narrow slip of copper, with a

border of white marble on each side of it, laid in the pavement; and has divisions upon it for all the degrees of the ecliptick; and the several signs are marked, and every tenth degree of each numbered. The height of the hole above the floor is about ninety foot English, as I gathered from a measure, cut in the wall, which is expressed to be the one hundredth part of the height of the hole; the length of the measure is ten inches English, and about six eighths of an inch. One end of the line is, as I have observed, directly under the hole, at the point upon which a line let down from the hole perpendicularly to the floor, would fall; and for thirty-five foot from thence has none of the divisions or marks above-mentioned upon it: at that distance is the first division, and by it is cut the mark for the tropick of Cancer, because when the sun is in that tropick, the middle of the meridian-ray falls on the middle of the line at that division; and as the sun is then at its greatest height, that point is nearer the perpendicular of the hole, than any other upon which a ray of the sun can ever fall. From thence to the mark for the tropic of Capricorn, which is at the extremity of the other end of the line, is a hundred and eighty-seven foot English, so that the whole line is two hundred and twenty-two foot English long; whereof a hundred and eighty-seven are graduated, for the degrees of the ecliptick, and the other thirty-five (as I have mentioned) are undivided. The usual characters of the several signs are cut in the marble borders, at the proper divisions, the ascending signs on the one side of the copper slip, and the descending on the other. You have here a draught of that part of the church where the line is described, as also of the line itself: on the wall, near the measure which I mention'd to be cut there, which shews the height of the hole, is the following inscription cut in a fair marble.

D. O. M.

AVCTORITATE ILLVSTRISSIMORVM SENATORVM
PRAESIDIS, ET FABRICENSIVM
MERIDIANA HAEC LINEA HORIZONTALIS
SOLUM IN MERIDIE E TEMPLI FERNICE
AD INSCRIPTA COELESTIVM LOCORVM SIGNA TOTO ANNO EXCIPIENT
ANTE XL. ANNOS PER INTERCOLUMNIVM OBLIQUE' OCCURRENS
REPERTO ANGVSTISSIMO TRAMITE PERDVCTA
ECCLESIASTICIS ASTRONOMICIS
GEOGRAPHICISQVE VSIBVS ACCOMMODATA
A' IOANNE DOMINICO CASSINO .
BONONIENSIS ARCHIGYMNASII ASTRONOMO PRIMARIO
ET MATHEMATICO PONTIFICIO
AB EODEM IN ITALICO ITINERE E' REGIA ASTRONOMICA PARISIENSI
REGIAQVE SCIENTIARVM ACADEMIA
QVO' AD CHRISTIANISS. REGEM LVDOVICVM MAGNVM
ANNVENCE CLEMENTE IX. SVM. PONT. CONCESSERAT
AD SOLUM ITERVM DILIGENTISSIME EXPENSA
COELESTI MERIDIANO ADHVC MIRE CONGRVERE INVENTA EST
ET SEXCENTIMILLESIMAM TERRAE CIRCVITVS PARTEM
AB INITIO AD SPECIEI SOLIS HYPERNAE IPSAM FINIENTIS MEDIVM
ACCIPERE
HORIZONTALI AVTEM POSITIONI VNDE EXIGVO TEMPLI MOTV
ENATQVALIQVE SOLI ATRITV RECESSERAT ACCVRATE' RESTITVTA
INSTANTE ANNO
MAXIMAE AEQVINOCTIORVM IN KALENDARIO GREGORIANO
PRAECESSIONIS
HIC' POTISSIMVM' OBSERVANDAE
LABENTE ANNO SALVTIS MDCXCV.

There is in the Certosa at Rome a meridian line, much in the nature of this, on the floor, made by Signor Bianchi, who (I think) was disciple to Cassini.

In this church, on the feast-day of the saint, to whom it is dedicated, and who is protector of the city, we heard a noble concert of musick, vocal and instrumental, in which the performers were above a hundred and forty in number.

They have here a bank for lending out money to poor persons, much in the same manner of the Monte di Pietà at Rome.

Instituto. Besides the antient university of Bologna, they have an academy of a late erection, which they call the Instituto: the Latin inscription over the gate at the entrance, stiles it

BONONIENSE SCIENTIARVM ATQVE ARTIVM INSTITVTVM
AD PVBLICVM TOTIVS ORBIS VSVM.

The ground-floor is set apart principally for designing or drawing, and is furnished with casts in gesso of some of the principal statues in Rome and Florence, to design after; and at certain times is provided with living persons likewise. At the entrance into this apartment are two designs of human figures, large as life, with measures upon them shewing the proportion of the several parts; done by Valeriano Milani, who is for justness of drawing esteemed one of the best in Italy. There is liberty for any body to design here *gratis*. In another room, architecture and perspective are taught by a master, who gives daily attendance there. The cieling of this room is painted in fresco by Pelegrino Tibaldi, in a bold masterly manner; some academical figures, foreshortened: some historical, particularly some parts of the story of Polypheme; from whence Hannibal Caracci seems manifestly to have taken a hint for his Polyphemes in the Farnese gallery at Rome. In a room within that, are models in wood of the Trajan and Antonine pillars, and the chief obelisks in Rome, according to their just proportions, tho' of small size.

Above stairs are many apartments, repositories of several sorts of curiosities, natural and artificial. In the Stanza Botanica, besides vast variety of plants, are pieces of wood of all trees that are known. Another is for minerals and fossils. Another for

for the various sorts of marble: in others, are instruments us'd in astronomy, and other parts of the mathematicks; fortification and gunnery, with models of fortifications and cannons, &c. In another are air-pumps, and other instruments us'd in mechanical experiments.

There are professors likewise, upon whom stipends are settled to read lectures in these and other matters.

In other apartments, are instruments us'd in the several sorts of handicraft trades; till it comes to a perfect smith's shop in one of them. They shew'd us some of the old wooden plates for printing, in imitation of drawings; an art which once flourish'd much in Bologna. There are three of the plates for the same print; the first gives the lighter dye of the middle tinct, all over, except the principal lights, which are left hollow'd in the wood; the second gives a deeper dye of the middle tinct, where it is necessary; the third is for the strongest shadows and the contours of the figures. We have an ingenious* Artist among ourselves, who excels in this way, whose performances the world is no stranger to. His plates (some at least) seem to be of metal.

Mr. Kirk-
hall.

In another room are representations in painting of several meteorological phaenomena, about the Alps, &c. One shewing clouds where thunder and lightning are generated, below the tops of those mountains.——*Fulgetra non deorsum modò, sed etiam sursum & quaquaversum emitti*, as in the inscription on it.—— Views of cataracts of the Nile, and other places, with the rainbows formed by them.

Other apartments there are for antiquities, idols, inscriptions, and other curiosities of that nature, with four hundred copper plates of animals, plants, &c. intended to be publish'd, with books giving descriptions of them. The principal apartments have friezes painted by the Abbate Primaticcio, Nicola del' Abbate, and others.

This building was a palace, but was appropriated to this use with the allowance of Clement XI. † being purchas'd by the Publick, (as I was there told) at the instance of general Marfigli, who at his own great expence furnish'd most of the apartments above mention'd.

† I have seen
a medal of
Clement XI.
where this In-
stituto is the
reverse.

One day, as I was designing somewhat there, the general came in, and finding I was an Englishman, he told me he had been in England, and spoke much in praise of it.

Publick palace.

The Publick Palace, where are several courts of justice, the residence also of the cardinal-legate, and Gonsaloniere, with his Antiani, is vastly large, but not at all beautiful on the outside. There are several fine apartments within, and some excellent paintings by Guido, Paolo Veronese, Carlo Cignani, &c. In one part is a large repository of curiosities; and here are shewn the hundred and eighty seven volumes in MS. of Aldrovandus, with the wooden plates for the cuts of the printed editions, and limnings in other books [some very curious] of the animals, vegetables, &c. that he treats of.

* So they call
also this side
the Alps.

We were at a collation in this palace given by the cardinal-legate in carnival-time; where were mobbish doings among the ladies, even those of the first quality, who scrambled like boys for the sweetmeats, which they pocketed, and sent off in handkerchiefs, &c. A Tramontane * company could but have behav'd thus. However grave and reserv'd the Italians are at other times, they throw off all at the carnival, in other places, as well as they do at Venice.

In the piazza before this palace, is a noble marble fountain, with an admirable statue of Neptune in the middle by John de Bologna, and water-nymphs below, with the water spouting out of their breasts, in copper.

Palace Ranuzzi.

The Palazzo Ranuzzi is particularly famous for a very large and fine double staircase, and a noble hall: the later is quite new, and but just finish'd when we were there, 1721. It is adorned with Corinthian pilasters, and other ornaments, well imitating stone; with paintings in guazzo, the history of the family, and one representing the king of Denmark's reception in that palace. In the apartments, instead of chimneys, we saw large caldano's of silver, for charcoal, in the middle of the rooms.

Fal. Fantucci.

At the Palazzo Fantucci † is another fine stair case, which they say cost fifteen thousand crowns: the steps are of Greek marble, each of one piece.

† Elephantucius: there has been a saint of this family, whose picture is in the palace.

At the Palazzo Pepoli I observ'd an inscription which shews Pal. Pepoli. they deduce the origin of their family from some imaginary son of a king of England.

IOANNES ALVERDI VI REGIS ANGLIAE FILIVS.
FAMILIAE FVNDATOR CCMLXXII.

Elfred, or Alfred, must be the king they mean : who according to some of our chronicles did begin his reign in the year 872 ; but how he is made the sixth of that name, king of England, or the sixth king of England, I know not : and we hear but of two sons that he had, Edward and Ethelward.

The Palazzo Caprara is one of the most magnificent for architecture ; it is built round a court, of which a large staircase with a double ascent, takes up one side : a gallery runs along the opposite side, furnish'd with spoils taken from the Turks, by a general of this family. In this, and some other palaces of Bologna, we saw some of those admirable carvings of Bonini in wood, fix'd within boxes, representing forests of trees ; so delicately wrought as to move with a blast of wind : one of this sort I have heard is somewhere in London.

The Palace of the Marquis San Pieri is nothing extraordinary Pal. San Pieri. for its structure, but has the best collections of paintings I saw in Bologna. There are of all the Caracci, some in oil, some in fresco ; of Guido, Albani, Simon da Pefaro, Guercino, and others ; with some excellent sculpture of Algardi, and signor Mazza, a very good master, living when we were there.

Count Favi has also a very good collection, some friezes, and other pieces by the Caracci, and other of the Lombard masters. This count shew'd us several things of his own copying, very well perform'd.

In the Palazzo Bonfiglioli Senatorio, among several other Pal. Bonfiglioli. excellent paintings, is a Flight into Egypt of Joseph and the Blessed Virgin with Christ ; by Ludovico Caracci : they are passing over a water in a boat : one angel holds the sail, and another the mast, and spreads his wings to the wind. The linen about the Blessed Virgin's head seems to gather the wind too : so that every thing appears as contributing to the motion. The countenances of the Virgin and Christ are admirable ; as indeed

indeed is the whole picture.—The ferry-man rows after the Venetian manner.

The Bolognese will not bear a comparison of Hanibal Caracci with Ludovico. Had Ludovico been as equal to himself as Hanibal was, I know not whether indeed he might not have claim'd the preference; but such inequalities as are sometimes seen, even in the several parts of the same piece, do take off a good deal from his general character; particularly in that famous piece of his, the *Caduta di S. Paolo* [which is the term they give to what we call the Conversion of S. Paul] in the church of the Franciscans. But, in some he is almost superlative. The Bolognese give his manner the epithets of *ferocissima, terribile, tremenda, &c.* as striking with awe and reverence.

Pal. Zani.

In the Palazzo Zani is that celebrated picture of Parmegiano, the Madonna della Rosa, the design of which is pretty well known by the many copies there are of it.

Here are some cielings painted in fresco, by Guido.

Bonfigl. di
Galiera.

At signor Bonfiglioli's di Galiera, are some good paintings; and there is likewise a great collection of fine drawings, of all the Caracci, Raphael, Giulio Romano, Mich. Angelo, Polydore, Guido, Coreggio, &c. Some in frames and glasses hung up in the apartments, and two large books full: these contain great variety of the best masters of the Roman, Bolognese, and Venetian schools: some of the highest finish'd that I have seen of Giulio Romano, heighten'd with a white-wash. Besides these, this gentleman has a fine library, and collection of medals; he was was extremely obliging and communicative.

Sign. Belucci.

Signor Belucci [a banker] has several good paintings; and one room furnish'd all with drawings; a great many very good, by the Caracci, Guido, &c. Among them is an original drawing of Raphael for the famous picture of S. Cæcilia in the church of S. Giovanni in Monte: it varies a little from the picture.

In the *stra* maggiore* [the greater street] we saw a hall finely painted, sides and cieling in perspective; by Dentone. The

* *Stra* for *strada*. The Bolognese are very frugal in their pronunciation; they seldom give you above half the word.

performances of Metelli and Colonna the same way (pretty frequent in the churches and palaces) are very much esteem'd.

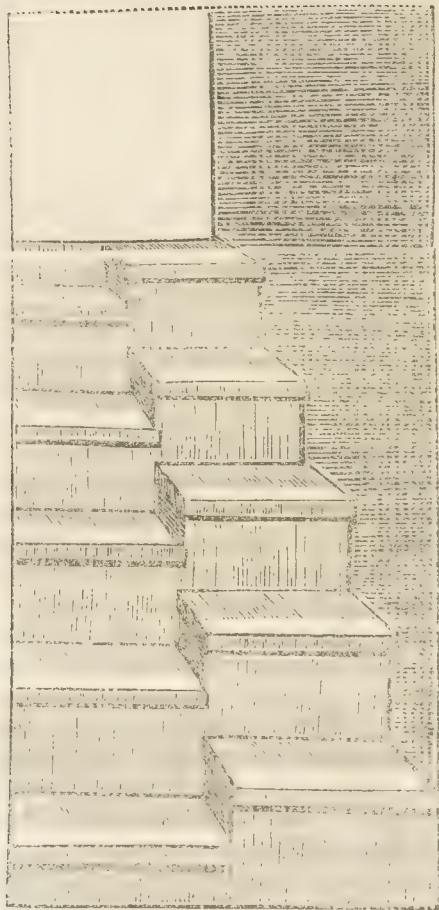
On the outside of the Palazzo Bolognini we saw some very fine heads in sculpture, much resembling the antique; by Alphonso di Ferrara, and Giovanni Tedescho, as signor Mazza [lately mention'd] said; but count Bolognini himself told me they were all by Alphonzo.

At the palace of the Marchese di Monti (who was Gonfalonier when we first came there;) at the Pal. Malvasia; at that of signor Quaranta Isolani, Tanari, Magnani, Ratta, Zambeccari, and others; besides those of Ranuzzi, Caprara, &c. above-mention'd, are many excellent paintings, which I forbear troubling the reader with particularizing.

About five miles out of town is a fine palace of count Alber-^{Pal. Alber-}gati; there is a noble plainness on the outside. The wall of ^{gati.} the lower part is built, not perpendicular, but sloping, bastion-wise. Within, is one of the noblest halls I have seen. A portico at each end, with pillars of the Corinthian order, which support a gallery above. On each side is a sort of *vestibulum* (the cieling painted in fresco) which has an open passage each way. Thro' these and the portico's you may go quite round the hall, which goes up to the top of the house. There is a cupola in the middle; at the top of which is the hour-circle of a clock. Unicorns, arms and trophies are at each corner above. All the ornaments are of stucco, but perfectly resembling stone.

There is a pair of stairs towards one corner, which leads to some small upper rooms, where the ascent is strait, and the steps must consequently have been steep; so it was contrived to divide them, to make them more easy: in the manner as will be seen in the following page.

There is a vista quite thro' the house, with a most pleasant prospect each way. The grandfather to the present count built it, and design'd it all himself.



Another piece of work we saw (and 'tis an uncommon one) a portico of three miles in length, which goes from one of the city-gates along a flat of a mile and a half, and from thence for a mile and a half more up an ascent to a little church

church on the top of a hill, where is lodg'd a picture of the Blessed Virgin, pretended to have been painted by S. Luke. 'Tis for the sake of this *Santa Imagine* (as they call it) that this portico was built, to make the processions along it, in devotion to that image, which is not at any time to be seen without a great deal of apparatus, lighting great number of wax-tapers, &c. tho' the sun shine at the same time upon it, as it did when we saw it. The devout look upon it kneeling, and have a set of prayers usual upon the occasion.

This portico was built by voluntary contributions; many of the arches were done wholly at the expence of the nobility, and are distinguished by the arms of the builder, which are painted within them, and are repeated in every arch where the same person built several. The meanest artificers, the ostlers in inns, and other servants, have also done their quota, which is likewise distinguished by inscriptions, and some device under each arch instead of a coat of arms. At certain distances are little chapels or oratories, with devotional pictures in fresco.

In another church, called S. Paolo in Monte, sometimes l'Osservanza, a little way out of town, I saw a crucifix of wood, under which was written *Questo crucifisso ha parlato*, [This crucifix has spoken.] I asked one of the monks what it had said; but he was not ready to tell me. He had doubtless the best of reasons for it.

The well-known ænigmatical epitaph [*Ælia Lælia*, &c.] is in the possession of Domenico Francia, a merchant, at the Casa Ralta, about a mile out of Bologna. It is inserted in the outside wall of the house. There have been above forty books written with an endeavour to explain it, and, by what I can find, it is still as far from being cleared as the dark author intended it should be. One of the latest (which ought to be the clearest) is a piece of jargon as unintelligible as the thing itself.

In the garden of the marquis Poeta, we saw one kind of the *figus Indica*, the fruit red, the leaf thick, and like a dog's ear. This grew not as a tree, but rather as a plant, close to the ground. There are of the same name about Naples, which grow as trees about two or three yards high.

We saw jessemin here flowering in November, and the gardener told us it does so all the year round, and that they made twenty pistoles *per annum* of the flowers, and sometimes more.

They grow all along an espalier, not above twenty yards in length.

Bologna is a place where they deal much in essences and perfumes, as they likewise do at Rome ; which makes the market the better for odoriferous flowers.

The Gonfalonier for the time being is the chief magistrate in the city, on the part of the republick, as the cardinal-legate is on the part of the pope, and goes attended with guards. The senators take this office in their turns. Of these the number was once only forty, but upon their becoming subject to the pope, he added ten more; yet they are still called the Quaranta, and in all personal addresses they are stiled *Sieur * Quaranta*. The office of Gonfalonier continues but two months, and long enough too, considering the constant attendance they are obliged to: for they are required to be continually at the publick palace, and there to hear in person the meanest that comes upon any business to them. If the Gonfalonier sleeps a-nights at home, 'tis in strictness a desertion for that time, tho' not insisted on, for they do at night go to their own houses by connivance: but he is accountable if any thing ill happen, during his absence from his post; where he is supposed to be always present, and ready with his guards about him upon any emergency; which a noble person very truly called a mounting the guard for two months. The office devolved, when we were there, upon Signor Legnani, our next neighbour: the Marq. di Monte was his predecessor. At the accession of each new Gonfalonier, there is a customary fee of eatables to the Swiss guards, called a *merenda*, which they fetch from the Gonfalonier's house to the publick palace in great ceremony. The procession of the animals, the oxen led along with garlands, the wine, &c. put me in mind of an antient Roman sacrifice; the hog, the wether, and the ox, much resembling the old *suovetaurilia*. The particulars of the procession would be too tedious and trifling. They made the creatures as fine as they could, gilding the horns and hoofs of the oxen, &c. and likewise the snouts of the hogs; perhaps as having now done with rooting in the dirt. A fountain of wine was running all the time of the ceremony; which was finished with a largess of bread to the common people, and money thrown among them;—then the Gonfalonier goes attended by

*. They often there say *sieur* for *signor*.

by the Antiani *, who are eight noblemen of the city chosen by him as his companions, together with the rest of the nobility, senators, &c. to the publick palace; where he receives from the preceding Gonfalonier the standard [*gonfalone*] of the republick, and instructions from him of the present posture of affairs, and what he is to do: and then he takes the usual oaths, which are administred by the cardinal-legate. The cardinal-legate continues for three years: he is appointed by the pope, together with a vice-legate, and other assistants. He issues out his orders, with the consent of the Gonfalonier and senate; who, I suppose, must not refuse it. They have the word LIBERTAS still flourishing in their city-arms, and glory much in their republick, with a S. P. Q. B. in all their publick places: yet they seem to be pretty much under the hank of his holiness, tho' in a far better state than most of their neighbours.

They have in their churches a diverting piece of devotion, *Oratorio*, which they call an *Oratorio*: it is a musical drama of two acts, after the manner of the stage-opera's, with recitativo between the songs. The subject is either some scripture-story, or a story of some of their own saints; generally the last. Between the acts there is a sermon; so timed (I suppose) to secure such of the audience as might be apt to leave the preacher in the lurch, if they were not to have some musick to sweeten their mouths with at last. The whole is introduced with a performance somewhat unusual, a *discorso* (as they term it) spoken by a little boy: we heard two of them: the first was about six years old, who mounted the rostrum with a manly gravity, and after having saluted the audience, cock'd his hat, (for they are cover'd upon such occasions in the churches) and with a solemn wave of his hand, pronounced *Silentio!* before he began his discourse. The latter could not be above four years old, both by his size and speech, for he could but just speak plain; him they dress up in the habit of a priest; and the little creature performed to a miracle. The subject of the discourse is taken from the occasion of their meeting; the former was upon the eve of All-Souls; Charity to our Friends in purgatory was the topic. The latter was on the night of the grand procession, on account of the plague, which was then at Marseilles: of that, Repentance and Humiliation was the subject. They teach those little orators, not only the emphasis and accent,

but

* They are called *Consules Bimestris*, as I have observ'd in their publick inscriptions.

but the proper action likewise, which they perform extremely well.

There was at Bologna (as in other cities of Italy) upon the last-mention'd occasion, a week's intermission from operas, and all publick diversions; by order of the pope, which they call a Jubilee, for the taking out of indulgencies at certain churches *, appointed by the pope. I thought it odd to call a time of humiliation a Jubilee; but it is termed so, as I was informed, because Heaven is then declared by his holiness to be in a particular manner open. On the first day of the Jubilee there was a general procession of all the religious orders, and also of the citizens in several companies, thro' the most publick parts of the city. Several particular processions continued all the week. The processioners wear upper garments of linen, which they have ready upon such occasions, with veils over their faces, having holes only for their eyes to peep thro'. He that carries the crucifix goes before them bare-foot. They go to attend funerals in like manner; and upon those occasions boys are sometimes dressed with wings to represent angels attending the corpse, which is carried with the face and hands and feet uncovered.

On the eve of the Immaculate Conception [Dec. 7.] we heard an † academical performance, consisting of short exercises, some in verse, some in prose, upon the immaculate conception of the Blessed Virgin, spoken by several in their turns; among which were some of the chief quality in the city, the president of the society beginning the performance. It was in the church of S. Francesco ‡. The cardinal-legate, and Gonfalonier, were present. The first of them upon this and all other occasions of his appearance in publick has a sort of throne, with a *baldachino* or canopy, erected for him. The performance concluded with fireworks, illuminations, &c. On the day following (which was the feast-day) was a great concert of musick, both vocal and instrumental, in the same church, which they told us was composed by a boy of thirteen years old.

* Some churches have more privileges than others, and some altars in the same church, for this purpose.

† An Academy is a general word us'd among them for publick assemblies and performances, whether of musick, or of *belles-lettres*.

‡ The Franciscans are extraordinary sticklers for the immaculate conception; in opposition to the Dominicans; for which reason they signalize themselves particularly on this feast.

On the 11th of November [S. Martin's day] is held an annual feast in memory of the banishment of the Bentivoglio family from Bologna for attempting to maintain the sovereignty of that place against the pope, [Julius II.] after several popes his predecessors had been possessed of it. Their palace was pulled down, never to be rebuilt, and the ground still lies vacant. The family is now settled at Ferrara, where they have a fine palace. The cardinal of that name and family happened to be at Bologna about the time of this anniversary, when we were there, and did not scruple to remain in the city the very day of the feast.

Next to the place where the Bentivoglio palace was, that of the marquis Paleotti is. The execution of the brother of this marquis in England occasioned this reflection at Bologna, with respect to their having imprisoned the earl of Peterborough, in fort Urbano: "That the English were a people not to be jested with. We did (say they) but imprison one of their counts, and they have hanged one of our marquisses." The marquis we saw at Bologna conversed with us with more candour and freedom, than (as Englishmen) we could have expected.

I observed more poor naked boys in Bologna than in any city whatever that we were in. The reason I was told is, that they are turned out of the Pietà at six or seven years old, and no care taken of them afterwards *. When I have gone out early in a morning, I have seen them lying in heaps by dozens, nestling together as close as they could, like little pigs, having no other covering than the sorry rags they wear all day, nor any thing under them, except perhaps a little straw, upon the cold stones under the publick porticoes; and the winters there are at least as cold as ours.

* In the Pietà's at Milan and elsewhere they are entertained till fourteen years.

We see there several children of the better sort, dressed (as soon as they go) in the habits of several orders of friars. These are devoted from the womb; either for some deliverance of the mother from some imminent danger at the birth, or upon some particular occasion during the pregnancy.

The Bolognese nobility, tho' they live in the city, keep their country estates in their own hands, which are manur'd and till'd by their vassals, and other poor people, at low rates. The produce of them, or great part thereof, is brought to their magazines in town; and in their dealings they make a chief part of their

their payments in corn, sometimes in wine; which the people of quality there retail; as they likewise do at Florence, where they have little wickets in their gates, or walls, of a size only to put thro' a single flask of wine.

Bologna is a place of freer conversation than most in Italy; the men gay, genteel, and sociable; and the ladies not so reclusive as in most other places.

About a post and half from Bologna, towards Modena, is the Fort Urbano, already mention'd, built by Urban the VIIIth, who rais'd the Barberini family. A little beyond that, near the Ponte del Einza, we left the Bolognese, and enter'd the Modenese.

M O D E N A.

WE went here to see the duke's palace, and the fine Gallery of Pictures, for that they call it (a Gallery of Pictures being the usual term in Italy) tho' it is indeed a suite of rooms one within another. To give a particular catalogue of them all, would be but such an entertainment to the reader as the calling over an inventory would be. The most noted ones are,

The famous *Notte di Coreggio*, a *Nativity*: 'tis so far a night-piece, as that all the light of the picture flows from the infant, who seems perfectly to shine: and tho' there be scarce any shadow at all in that figure, yet the limbs are all perfectly well rounded off, with an inexpressible delicacy and tenderness. The shadows cast on the rest of the figures, with little lights catching on the several parts, and a bright one on the face of the Virgin, which is just over the Christ, have a most delightful effect. This thought has been followed by great numbers of others, which we have seen. This is one of many that were taken out of the churches: and there is a copy of it now in the church of S. Prosper at Reggio, where the original once was. The copies serve the devotion of the people as well; and the virtuosi see them in a much better light where they are, and better preserv'd. His highness doubtless thought so, or else he who was once a cardinal himself, would hardly have deprived the church of them.

Among the many pieces of Titian in this gallery, there is one particularly noted for its high finishing; it is called the *Moneta*, being the tribute-money thewn to Christ. But some of his in
this

this collection, tho' not so highly finished, are (I think) preferable to it.

They shew another picture, which is said to be of Coreggio, but a good deal differing from his usual manner: it is most highly finish'd, and (if one may object any thing to so celebrated a piece) seems rather over-labour'd, and the feet not very correctly drawn. It is a Magdalen lying along, and reading, with her head rais'd up, and supported by her right hand. 'Tis set in a silver frame adorn'd with jewels. There is a copy of it at Parma, said to be by Titian, but it seem'd to me rather in Carracci's manner. This famous picture is closeted up, and when shewn, is brought forth with great solemnity. I have seen at London a little picture representing part of the same figure, said by the possessor, Abbate Riari, to be Coreggio's first thought for this. In the room where they shew this picture, are several portraits of his highness's ancestors at full length, by Titian, and other eminent masters. The collection is chiefly of the Lombard-school, except a Madonna of Raphael, and another, which is a Bacchanal, said to be of him; but, only call'd his first manner, and that dubitable; and, three battles of Giulio Romano, with one or two more pieces of other masters.

The apartments are small, and have but little furniture, which you can call fine, besides the pictures. There has been some new work at the palace, but it seems at present to be at a stand. The façade to the right is finish'd without, and the same side of the palace unfinish'd within: the other side *vice versa*. There is a handsome stair-case, and an open portico leading to the apartments. From Modena we pass'd thro' Reggio, already spoken of, and so to Parma.

P A R M A.

THE view of this city thro' an arch (like a triumphal one) about a furlong distant from it, is very pleasant. You come a considerable way in a strait road, and all along have in view one of the principal towers, exactly answering the middle of the arch.

The two famous cupola's of Coreggio, and other paintings of that master in the dome, and in the church of S. Giovanni of the Benedictines, have been describ'd by several; so I forbear enlarging upon them. Though 'tis with great pleasure one observes the admirable beauty and harmony in these grand performances, even at the distance they are seen, yet I believe every one that sees them, feels some regret that he cannot have a nearer view of them, especially such as would be inquisitive as to the colouring part, which had so great a share in the character of that master. They are much decay'd.

The theatre at Parma outdoes all I ever saw for magnificence of structure, and advantage of seeing; and of hearing too; at least in some respects. It will contain (as they told us there) fourteen thousand spectators. One effect of the contrivance in it is wonderful with respect to the hearing; that speaking but a degree above a whisper, the words are distinctly heard from the remotest part of the stage to the very door of the entrance at the other end, as we tried in several instances. This was what we took notice of in the empty theatre; for there were no opera's on foot when we were there. But I have heard an eminent master of musick in Italy complain of this theatre, as not doing justice to the musick, in the performance of an opera; that it is not heard to so much advantage here, as in some other theatres.

The pictures in the duke's gallery are too numerous to trouble the reader with a full account of them, and many of them too fine to be barely mention'd: however, I will take notice of two or three of the principal.

Some Madonna's of Raphael. — One is call'd the Madonna del Gatto, from a cat coming from under the table. This manner of description is frequent in Italy: as Parmegiano's famous Madonna della Rosa, at Bologna.

Another, with the Christ lying on his back, and the arms flung up, a most lively figure; 'tis the same attitude as that at Loreto. Another of Raphael, a Holy Family, painted in that palace; of which some copies are in England.

Andrea del Sarto's famous copy of Raphael's ritratt of Leo X. &c. which is at Florence. The gallery-keeper, when he shew'd it us, called it an original of Raphael. I knew that other account they sometimes give of it, and advis'd him for

the future to allow it to be a copy ; and stick to the old story of its being such a copy as even Giulio Romano could not distinguish from the original, tho' he himself had work'd in one part of it.

A fine ritrat of Paul III. by Titian. There are two or three ritrat's of this pope : one when he was very old, in Guazzo, over the door at the entrance.

A Danaë and Cupid, by the same ; excellent.

Antea, Parmegiano's mistress, with a squirrel on her arm : the figure stands with the face fore-right ; by Parmegiano.

A Venus, surrounded with Cupids ; one leads off a girl : by H. Caracci.

The marriage of S. Catherinè, little ; admirably good. I think it as agreeable a picture as most I have seen ; by Coreggio. Signor Gabbiani of Florence made a very good copy of it, which we saw at his house there.

At the upper end of the second gallery, which makes a right angle with the first, is a piece of fresco-painting of Coreggio, representing the coronation of the Blessed Virgin, which was brought from the Tribuna of the choir of S. Giovanni, when that Tribuna was taken down to enlarge the choir : but the painting was taken care of, and brought to this gallery, by the father of him who shew'd us the gallery, who was then living, 1721. It is finely colour'd, and in a great style ; much in the manner of the cupola of that church.

There is in this gallery a piece of rock-cryстал two foot ten inches, by two foot six ; it is a Biceps, in the figure they generally describe Parnassus.

Out of this second gallery you go into a room, where is a very large, valuable, and finely dispos'd collection of medals, which will still be much enlarg'd by a late purchase, not yet added to them. Those now there, are not hid in drawers, as usual, but are all ready for view at once on several tables, which have over them a defence of wire (no hindrance to the sight of them) to prevent pitchy fingers, which are now and then found among Virtuosi, and which that very room has not been free from. And for seeing the reverses, there is a contrivance to turn them all, a whole row at one turn. Besides the medals, here are a great many fine intaglio's and cameo's ; among the

last I observ'd a most excellent one of Marc. Aurelius ; and another of the Rape of Ganymède ; from which Mich. Angelo, no doubt, took his design for that picture of his which was in the duke Di Bracciano's palace, purchas'd among others by the duke of Orleans. I have seen in England one of the same design.

Among the drawings which are hung upon the walls of this room, I observ'd an admirable one of Giulio Romano, a Banquet of the Gods, with this line writ on it.

Συμπόσιον τῶν Θεῶν, *Procul este profani.*

They shew likewise drawings of Raphael's Transfiguration, and Michael Angelo's Last Judgment, which they call originals ; as they do a picture of the latter, at the upper end of the first gallery, which they say is Michael Angelo's *bozzo* [or first model] for that performance. I could not agree with them, tho' it is a fine piece : it has too much finishing, and too little spirit, and is not so firmly drawn as to induce one to believe it to be what they call it. The chief masters, whose works make this admirable collection, (and some of whom have been nam'd already) are Raphael, Giulio Romano, Coreggio, Titian, Schidone, Ludovico and Hanibal Caracci, Parmegiano, Andrea del Sarta, Guido, Lanfranc. Nor must we forget a most ingenious female artist, of whose work there are two pieces : in one is her own ritratt : in the other are her three sisters, &c. as the inscription shews,—*Sophonisba Angustola, Amilcaris filia, tres suas sorores, & ancillam pinxit MDLV.* The former is much the same with that in my lord Cadogan's gallery.

In the Palazzo di Villa, or garden-house, which is at the other end of the town, tho' there are many excellent paintings of Hanibal, &c. yet in shewing this palace they lay the greatest stress upon the last and unfinish'd work of Agostino, in fresco, the sides and cieling of a small, but pleasant room.

In one part they shew this inscription.

Augustinus Caraccus, dum extremos immortalis sui penicilli tractus in hoc semi-picto fornice moliretur, ab officiis pingendi & vivendi sub umbrâ liliorum gloriosè vacavit. Tu, spectator, inter

inter has dulces picturæ acerbitates pascere oculos, & fatebere decuisse potius intactas spectari, quam alienâ manu tractatas maturari.

“ While Augustine Caracci was attempting to give the finishing touches of his immortal pencil to this half painted vault, he here beneath the shade of lillies, with glory resign’d at once both his art and life. Whoever thou art that viewest the sweet roughnesses of these paintings, feed thine eyes, and confess that it was fit they should rather be view’d without being farther touch’d than be wrought up and finish’d by any other hand.”

About five miles from Parma, we pass’d the Taro, in a ferry made of two boats, as already describ’d at the Po.

About a mile further, we pass’d by the Castello Guelpho.

About three miles beyond that, we came to Colorni, a seat of the duke of Parma’s:— Nothing there so remarkable as to engage our stay.

At Borgo S. Domino, which is two posts, about fifteen miles, from Parma, we saw a convent of jesuits newly built, where those gentlemen have good fat possessions.

P I A C E N Z A.

THREE posts more brought us to Piacenza, another city of the duke of Parma.

In the ducal palace, upon the walls of the hall, and in the apartments, are painted in fresco the histories of Alexander Farnese, and of Pope Paul the Third.

In the great Piazza is an equestrial statue in copper of the same Alexander; and another of Ranuccio, with this inscription, RANVCCIO PIACENTIAE ET PARMAE D. GONFAL. PERPET.

In the church of S. Sisto is a Madonna of Raphael, with the Christ in her arms, standing on a cloud, if one may call it standing, for she seems perfectly in motion: below is S. Sisto on one side, and S. Scholastica on the other.

In the dome are some very good paintings of Lud. Caracci, Lanfranc, Guercino, Camillo Procacini, and Franceschini of Bologna.— The organs and musick-galleries in this church are finely built.

In

In the church of the Madonna Campagna are some good paintings of Pordennone in fresco.

This duke has an Irish company in pay, who keep guard at the palace where his highness resides. After we had seen the palace, and the servant who shew'd it had been handsomely gratified, one of the inferior servants came to our house to ask money, tho' he had given no attendance at all, nor had any thing to do with us. Such a thing would look very odd in England, how far soever the Italians may value themselves upon punctilio above the Tramontani; were there indeed any stress to be laid upon the behaviour of such fellows, who have as little regard to the honour of their own masters, as they have of civility to strangers.

We pass'd the Po a little without Piacenza. At Mirandola we left the duke of Parma's dominions, and enter'd the Milanese: a small ditch parts them.

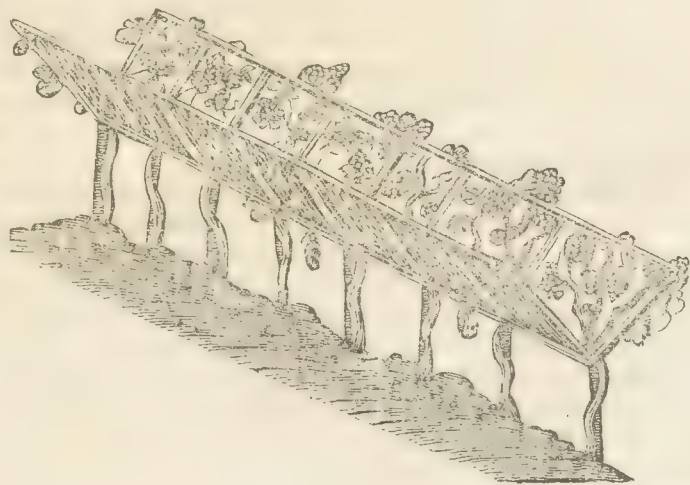
In this road we met one with a cloak made of rushes.

At Lodi, two posts short of Milan, they now make the best cheese in Italy; formerly the best cheese of that sort, used to be made about Parma: and thence took the name of Parmegian, or Parmezan, which, notwithstanding the change of place, it still retains. It has a quality very opposite to our Cheshire; for 'tis reckon'd most in perfection, when a moisture stands visible in the pores of it: and that is of so viscous a consistence, that when you break a lump of it in two pieces, and draw them gently asunder, you may see the moisture extended like a multitude of small hairs from one to the other. Such as I have tasted in England has been drier, so as not to shew that effect.

We met with nothing more, worth taking notice of, till we came to Milan, which is seventeen posts from Bologna, all an open, fair, and exceeding good road, except about five or six miles near Casali.

M I L A N.

THIS city is celebrated for its extent, the fortifications being said to be near eight miles round. As all the chief cities of Italy are distinguish'd by their several epithets, Genoa the Stately, Florence the Fair, &c. so Milan is stiled the Great; not but that I found it much finer too than I expected, by some accounts I had heard of it. It is situated upon a fair and fertile plain, well water'd with abundance of rivulets, which have been brought thither with a good deal of art and contrivance, as well as expence. In some places as we came along, we saw them brought one over another, where the grounds lay so that the currents must cross; so that one brook ran over the bridge, while another ran under it. By the help of these currents they lay their rice-grounds under water, which that grain requires: it grows in great quantities about six or seven miles from the city. I suppose they have industriously avoided planting it nearer the city; for, tho' the grain be wholesome, the air where it grows is not esteem'd so, by reason of the stagnated water. The vines about Milan are made to grow much in the form of a hay-rack for a farm yard, raised about four or five foot from the ground; and with these the fields in some parts are overspread.



From

From the top of the dome we had a full view of the great plain around the city; the nearest hill we saw, they told us, was above thirty miles off: others, to which the plain extends itself, are vastly further. The city is almost circular, and has been fortified all round, having a large castle on one side. Tho' so large a city, it has not what one can properly call a river; but it is water'd by two currents, to each of which they give the name of Navile; one of them surrounds the outside, the other runs concentrical, within the town. As these were brought thither by art, so they are not very large, but, in the manner they are dispos'd, they do very well answer the conveniency of the place, especially that within the town.

The great church, and the chief place of the tradesmen, [Piazza de' Mercanti] are much about the centre of the city; as if at the placing them they had in view the equal conveniency of all the surrounding inhabitants, both with regard to their spiritual and temporal concerns.

The streets are generally broader than what are usually found in the cities of Italy. The houses are not very fine on the outside; nor are the people so fond of giving the better sort of them the title of *Palazzo*, as in other parts of Italy. The governor's house is indeed distinguish'd by that name; tho' it has little title to it for any beauty on its outside; but it is very large, and has some good apartments. In one part of it are held the tribunals of justice. His excellency gives audience as a prince, standing. Count Coloredo was governor when we were there. He receiv'd my lord Parker with a great deal of civility and respect, invited his lordship and me to dinner, and entertain'd us with great courtesy and freedom.

In the *Archi-Vescovato*, where the cardinal archbishop lives, there is one very handsome court; a double portico going round, Doric and Ionic, with the Tuscan charge of Rustic. It was built by S. Carlo Borromeo when he was archbishop. From this palace there is a passage under the street, to the dome, whither S. Carlo us'd to go in the night to pray.

That saint is now had in such veneration at Milan, that he seems to have quite eclipsed S. Ambrose, who used to be the principal and favourite saint there.

Some

Some few of the principal houses have handsome fronts; and many others, which want that advantage, are very handsome within, and have fine apartments; and their possessors are courteous.

The churches are several of them fine enough; some of them fronted with white marble, and in a good taste of architecture; but now and then a little over-charged with ornaments.

The famous Dome, so much talk'd of, disappoints one a little ^{Dome.} at first sight, the front being not half finish'd, and the floor within, above half way up the great nave, being yet only pav'd with brick; and women are allow'd to have stalls, and sell fruit there. A great deal of the rest of the outside is yet unfinish'd too; tho' it was begun to be built anno 1387, which is above three hundred and thirty years since. Antonio Homodei was the architect of it; as I found by a medaglion of him in white marble among other ornaments, at the top of the church. The architecture is Gothick, but as rich and fine of the kind as can well be. It is all white marble within and without; but dirt and smoke have pretty much chang'd its colour in the older parts: and for ornaments, it is indeed surprising. Besides above two hundred statues of white marble, some of them very good, which I counted, larger than the life, that go round the two sides and the east end, there are lesser ones almost innumerable, about the windows and other parts; they are in one respect literally so, there being great numbers of them hid behind other ornaments, and closeted up in niches, some in perfect cages, of what we call tabernacle-work: there are a multitude which cannot be seen at all, without going up to the leads of the side-issles; and there you have them peeping out of every corner by the windows and buttresses, together with other ornaments of basso-relievo figures and foliage, perfectly curious in their kind, and finer (I think) than any below; as if they meant particularly to reward the pains of those who should come up so high to see them. Besides what is already spoke of, there are a great many large Cariatides, and a world of figures in grotesque attitudes, representing dragons, and I know not how many sorts of chimerical fancies, about the water-spouts and other parts.

The top is all to be cover'd (but who knows when?) with white marble : a good deal is done ; tho' it seems but little, when compar'd with what still remains to be done.

The new marble covering is of large flat stones, about three inches thick ; the joints are not covered, but well cemented together, with a mixture of pitch, oil, and pounded marble, and there is a narrow border left round the edge of each stone, whereby the joint becomes the highest part ; this is to prevent the wet from resting there. And as this marble covering cannot so well conform with the shape of the several vaults which form the roof of the church, the outsides of the vaults are raised with brick, to bring the work to an even slope, or hanging level, at the surface ; by which means there is a very unequal pressure, there being a vast thickness of bricks in the lower parts, and by a gradual diminution they end in nothing at the top.

Count Forieri, a nobleman of Milan, a great virtuosi, shew'd us one day two old original designs of the architect [Homodei] for the front ; but they have neither of them been follow'd in the work itself ; and the later directors of it have studied a refinement in the taste of architecture, by making the pilasters, door-cases, and such window-cases as are done, somewhat in the Greek way instead of Gothick : but it seems not to have so good an effect as they propos'd ; for the work is now not of a piece : this is, *varias inducere formas*, the very thing that Horace warns *composers* of all kinds to avoid. There are some good alto-relievo's on the front, by Jo. Pet. Lafanius : but they have left more than half of it unfinished, ('tis above a hundred years, they say, that it has not been touch'd) and are at work on other parts, which they go on with in the Gothick way, suitable to the rest ; but in a very slow manner ; which they are not without their reasons for. All the five gates are finished ; and two windows on the left hand of the entrance.

The front they give in the print of this church is all imaginary ; it is what never was there ; and never is like to be there, since they have now changed the design of it. The inside puts one a good deal in mind of Westminster abbey, except that this has five isles. The outside of the choir is set round with alto-relievo's of white marble, scripture stories ; by Andr. Biffi. The inside, over the stalls of the canons, is adorned with mezo-relievo's

relievo's in wood, of the life and miracles of S. Ambrose. They have taken care particularly to represent his expulsion of Theodosius out of the church, the emperor's submission at his feet, and re-admission thereupon. The gates, which upon that occasion he shut against the emperor, they shew'd us at another church, built (as they say) by S. Ambrose, and since dedicated to him. So much of the floor as is pav'd with marble, is indeed very fine. More than half of the whole church is done; but they do not go on with it now, nor have they in the memory of any man living. The capitals of the columns are set round with niches of spired tabernacle-work, and many of them are fill'd with statues. The whole number within and without the church is said to be four thousand four hundred; and they are still making new ones to supply the vacant niches.

The most celebrated of all is one of S. Bartholomew, which was once on the outside, but is now plac'd on a pedestal within the church. It is indeed a fine piece of sculpture, the muscles all firmly express'd; for the saint is intirely stript of his skin, which is flung as a loose drapery over some parts of him. Marco Ferrerio, called Agrate, was the author of it; and they have written under it,

Non me Praxiteles, sed Marcus finxit Agratus.

Over the choir, high in the roof, is preserved what they say is a nail of the cross, in a case of crystal, plac'd in the center of a sun of gilt metal, with angels of the same material among the rays; some with vessels of incense; others, with the other instruments of the passion. Under the choir is a grotta-chapel, where are deposited the relicks of some martyrs. Lamps are continually burning there. But the most precious relique of that kind is the body of S. Carlo, which is kept with great veneration in another subterraneous chapel which has a communication with that last mentioned. In the church, just under the cupola, there is an opening thro' the floor into this chapel; the opening is cover'd with a grate of wire, and has a parapet-wall round it, as if it were a well; it is all surrounded with great silver lamps, and has a canopy over it, hanging from the crown of the cupola: the ordinary one is changed

for a very rich one, on the feast-day of the saint. Whenever I came into the church, I always found people at their prayers before the shrine of the saint; and I observ'd upon the wire-work, which covers the opening, several small pieces of money thrown there by the devotees; which I was told is their offering towards supplying the lamps with oil. The windows of the church are most of them of strain'd glass, like those of King's College chapel in Cambridge. This church is not incrust'd, or cas'd, as the most usual way is, but built with solid marble; except that there is some brick-work in the middle of the very thickest walls, as we saw in several of the unfinished parts, when we were going up to the top of the church; but there too the marble was of a very considerable thickness and strength. By I know not what sort of computation they reckon that the expence of the fabrick amounts to two Bajocs, that is, about a penny farthing English per ounce.

I have been the more particular in my account of this church, because it is so much talk'd of, and from which I had such expectations; such as were indeed baulk'd in some respects; but, at least answer'd, if not exceeded in others. The measures of it are seen in the prints.

Ch. S. Laurence.

The church of S. Laurence is a fine structure, not large, of an octagonal figure. Just before it stands a row of sixteen noble antique pillars, Corinthian, fluted. I could not be certainly informed what they are the remains of; nor does father Montfaucon, who mentions them in his Italian Diary, say any thing to that matter. At one end of them is an antique inscription, but it gives no light as to the structure of these pillars; unless (possibly) a guess about what time they were erected: but that is very uncertain, for the inscription might very likely be brought thither from some other place. The inscription is to Lucius Aurelius Verus; it contains nothing more than his titles, and genealogy as far as Nerva. I transcrib'd it, but finding it publish'd by Montfaucon, I omit it here.

Colonna Infame.

Near this is the Colonna Infame, a pillar erected in the place where stood the shop of a barber-surgeon, who in the time of a plague, with other conspirators, destroyed many people with poisonous ointments. It is no more than a plain Tuscan pillar erected on a pedestal, with a ball on the top of the pillar; on

one side of the pillar is cut COLONNA INFAME. There is an inscription inserted in a wall just by it, setting forth the crime and punishment of the conspirators. The inscription is publish'd by Mr. Addison.

The church of S. Paul has a rich marble front, adorned with Ch. S. Paul. two orders of architecture; the first Doric, the second Corinthian; which is an unusual transition: there is no frieze in the second order; the dentelle, or denticuli, are immediately above the architrave.

In the church of S. Eustergio they shew the tomb where what S. Eustergio; they call the three kings, the Magi, who came to worship our Saviour, they say, once lay; with the star in relieve on its cover: and at the same time bewail their being transported to Cologne by Federico Barbarossa, the *Innumano Federico* (as they call him) when he laid waste their city with fire and sword.

In the same church they shew the chapel and sepulchre of S. Peter Martyr, with some of S. Tho. Aquinas's poetry upon him, when he visited his tomb.

*Præco, lucerna, pugil, Christi, populi, fideique
Hic flet, hic tegitur, jacet hic mactatus iniquè.*

The monkish conceit in these lines requires somewhat of a suitable turn in the translation.

The voice, the light, the cavalier,
Of Christ, men, and faith Roman,
Is dumb, is out, is lying here,
Butcher'd as e'er was no man.

The occasion and manner of his death were mention'd, when I spoke of the fine picture of Titian at Venice, which represents it.

In the church of S. Nazaro I observ'd an epitaph which is S. Nazaro; upon the tomb of Trivulcio, a brave and very active general; but, to one that knew nothing of his character, would seem to have an air of ridicule upon his being restless and troublesome; and it is not impossible but something of that sort might be intended by the person who wrote it; since Trivulcio was a Milanese, and, after having been banish'd from Milan, serv'd the French king, and
was.

was by him made governor of Milan; and therefore the more active he was, might possibly be so much the more troublesome to the people of Milan, and hated by them. The epitaph is as follows:

JO. JACOBVS MAGNVS TRIVLTIVS ANTONII FILIVS
QVI NVNQVAM QVIEVIT QVIESCIT. TACE!

“ The great Jo. Jac. Trivultius, son of Antonius,
“ Who never rested before, is now at rest. Hush!

Conv. S. Ambrose.

The convent of S. Ambrose is large and fine; it has two spacious courts, and a gallery of a hundred and sixty-five paces long. The prior of this convent is a great virtuosi; he shew'd us the library himself, which is finely adorn'd: I believe there are as many pictures, and other curiosities, as there are books; tho' these are very numerous too. A fine marble stair-case leads up to it.

Olivetani.

The convent of the Olivetans is very fine too, and in a pleasant airy situation. These monks seem too well provided for, to trouble their heads much about study. They were adjusting their library when we came to see it, (perhaps disposing some new acquisition;) there were two of them at it, an old friar and a young one; they had got a book between them, which they knew not what to make of, or where to put it; whether to the Greek or Hebrew class: I could hear them at it, one saying, *E Greco*, [It is Greek]; the other, *Mi pare Ebreco*, [It seems to me to be Hebrew:] the first again, *E Greco, sicuro è Greco*. I ventur'd to join myself to them, and beg'd the favour of seeing the book. It prov'd to be the Old Testament in Hebrew; and I happen'd to have so much of the language as to read them the first verse. I repented afterward I had not given them English for Hebrew; it had done full as well. Oh! says the old gentleman, *Signor sì, è Ebreco*. “ Yes, sir, it is Hebrew; ” and order'd it to the Hebrew class.

Ambrosian Library.

So many accounts have been given of the famous Ambrosian library, that I shall say little of it: they told us they had thirty-five thousand printed books, and above fourteen thousand manuscripts. They have pictures of a great many learned persons,

sons, which go by way of frieze round the upper part, and among the rest, our sir Thomas More. Another they shew'd us of a lady (I think a Venetian) who was perfect mistress of seven languages, and a great proficient in several parts of learning. They shew'd us several manuscripts, which they look'd upon to be curious. A manuscript of Nicola de Lyra, being a comment on the Old Testament, with limnings. Among the animals at the creation we found a sphinx, a mermaid, and a centaur.

A most beautiful MS. of part of the Old Testament, in Hebrew, beginning with Joshua, said to be one of the most antient Hebrew manuscripts now in being. Also,

A MS. of a letter from the Sultan * to Pope Innocent IX. • Bajazet. anno 1400 and odd, in Greek, with a Latin translation. It was written upon account of that sultan's brother, who was fled into Italy. It contains persuasions to prevail with the pope to deliver him up: he likewise threatens to invade Italy if he did not. Along with it was sent the spear wherewith our Saviour was pierced, as they say. There are very respectful expressions towards our Saviour in the letter. They shew'd us part of the thumb of a statue of S. Carlo; it was two foot five inches and a half round; the nail was five inches and a half deep; what is become of the rest of the statue, I know not. There are several relicks of S. Carlo, which may be believ'd authentick, he having liv'd so lately (comparatively) in that city; and been so highly reverenc'd in his life-time, as well as ador'd since.

We saw the heads of his Quadragesimal and other sermons in his own hand-writing, which being branch'd out into divisions, he calls *arbores*. From these heads thus written down, he made his discourses, and enlarged upon them extempore.

As S. Carlo is held in the highest esteem at Milan upon the account of his piety, so is Leonardo da Vinci upon account of his skill in arts and sciences. His paintings are esteem'd there at least equal to Raphael's; and his twelve volumes of mechanical designs, which they preserve in an apartment near the library, almost with veneration, are held inestimable. They were given to the library by count Galeaz Arconato, and received with an unparallel'd solemnity. The donation was register'd in great form, in pretence of the conservators of the library, the syndic and notary, and a solemn message of thanks was

was sent to the count; the form of which is also register'd among their archives. A large inscription in marble over the place where the volumes are kept, sets forth that the king of England [James I.] had offer'd the count three thousand pistoles for one of the volumes, which he, *regio animo*, refused. There is likewise register'd an affidavit made by an agent of the count, of the reality of such offer, by James king of England, and of letters from the earl of Arundel, and of other pressing instances, to have obtain'd the book upon any terms. A great deal more formality there was in the matter, which I forbear troubling the reader with.

I must not enter into the other drawings or paintings here, which are very numerous, and many of them admirably good. But I can't omit the *ritratto* of a friar, by Fede di Galitia, a girl of eighteen, very finely done, with a wonderful expression of nature.

* A sort of droll-performance, exaggerating or over-charging particular features.
Hospital.

They shew'd us some excellent *Caricatura's* * done by her with a pen; and others by Leonardo, admirable. There is, at one of the entrances into this library, a palm-tree curiously done in copper, with the dates upon it. There is also an antique inscription, *ÆSCVLAPIO ET HYGIÆ*.

The Swiss College, the Seminary, and the Great Hospital, are all handsome structures; the last mention'd is vastly large. Besides the great court, which is encompass'd with a double portico one over another, there are eight lesser ones.

There are three and twenty galleries, with beds all along, for the sick, the lame, and the wounded; and where the galleries cross one another, there is an altar placed, so that the sick may see from their beds the elevation of the host. Besides the sick, lame and wounded, they receive infants from five to six hundred generally in a year: there were three taken in the night before we came to see it. The boys are maintain'd here till the age of fourteen, the girls as long as they live, if they please: when they become marriageable, a portion is given with such as chuse to marry; others are put into convents; those who chuse to stay, attend the sick, and serve in the several offices. Such women with child as desire it, are receiv'd there to be deliver'd. They have a good specuary or dispensary, furnished with excellent drugs of all sorts; and a cloyster lying open

open to the garden, in one of the courts, for placing their stills and other utensils. There were about nine hundred invalids when we were there. They told us the annual income is about a hundred thousand crowns. Ten thousand Lire (about two thousand five hundred pounds sterling) were not long since bequeathed to it by a charcoal-merchant. All provisions coming thither are free from tax or toll. It is placed just by the side of one of the naviles, out of which there is not only water conveyed to all the offices with great convenience, but likewise a stream constantly running to receive and carry off all the filth,

The Lazaretto, a little way out of town, is a receptacle for ^{Lazaretto.} people sick of the plague, or other infectious distempers. This consists only of one vast square, with a portico all along each side, before the chambers, and a chapel in the midst of the square. There are in the whole compass three hundred sixty-six chambers.

They shewed us some sort of a mark in one of the pillars, which, they say, was a plague-fore fixed there by S. Carlo; and from which there is always an ouzing before the beginning of a plague. *Credat, &c.*

In many of the publick parts of the city there are devotional pillars erected, (I think) about sixty in number, at the several places where S. Carlo, in his processions during the plague, made his stands, and said mass.

The castle, or citadel, has been described by several. I will ^{Castle.} only mention a scandalous custom of the officers there, who take from the poor soldier that goes about to shew it, whatever gratuity is given him. If he conceals any part of it, a hundred bastinadoes is his reward: this the fellow told us.

The nobility, in their turns, keep continual guard in person at the gates, in time of war or plague, *Guerra del cielo o della terra*, as said the facetious count Forieri. Those of such a district keep at such a gate, and the several districts or wards in the city are distinguished by the names of the gates. At the age of sixty they are *emeriti*, exempt from attendance.

There were, when we were in Milan, three entire galleries of pictures (several of them very fine) to be sold; they were General Martini's, General Aresi's, and Count Airoidi's. The

first of these has been since sold, and some of the pieces brought into England.

There is a fine gallery of pictures at the *Archivescovato* [archbishop's palace ;] several very good pieces at the Casa Crevelli, [fine Borgognones :] at Marchese Corbella's, Count Archinta's, Secretary Maggi's, Signor Dada's, Capt. Porta's, and others.

Casa Dada.

I was particularly pleased with a Holy Family of Andrea del Sarta, at Signor Dada's, equal almost to any thing I have seen ; there is the grace of Raphael, with the sweet natural easiness of Coreggio ; and the utmost delicacy, with suitable force of expression ; particularly in the countenances of the Madonna and Bambino : she inclines her head downwards, towards S. John ; the Bambino is standing, and she holds him with her left hand under his arm : another figure is just above the S. John ; it is young, and seems intended for an angel : there is another angel, at a very great distance, in the air. On the two sides of this picture hang a S. John of H. Caracci, and a Holy Family of Titian, his own ritratt being in the place of S. Joseph. And who would expect to see Han. Caracci and Titian outshone by A. del Sarta ? But, I had almost said, so it is. The person who attended us here, would take no money : *Rara avis*, in Italy.

Archinta.

Count Archinta is a grandee of Spain, and has an uncle a cardinal. He has a very handsome library : in the cabinet within it, is a fine little piece of Coreggio, the upper part of three young girls naked : it is not much finished, but left with a spirit. It has been damaged. He has two large and fine pieces of Jul. Cæs. Procaccini ; a very bold free manner : one of them is the Slaughter of the Innocents ; there is in it a mother holding up her child, with arms stretched out. It is done with a vast spirit, but is unfinished. I dare not say much to the Titians and Raphaels which they shew here in considerable numbers. The count is a very obliging courteous person. The Marquis Casenedi, the son, has a room entirely furnished with drawings ; many very good ; some of Raphael, the Caracci, And. del Sarta, Pietro da Cartona, &c. also of the Procaccini Camillo, Jul. Cæsar, and Hercules, with several others of the Milanese school : But those which are most admirable in this collection, are cartones of Leonardo da Vinci, done in chalks, but raised
a little

Casenedi.

a little higher with other crayons: they are so excellent, that Raphael, as they affirm there, copied them all. He has certainly taken the countenance of one of them in his Transfiguration-piece; it is the figure below the mount, which holds the possessed boy; at least the one put me very much in mind of the other. Eleven of them are designs of all the heads, and some of the hands, which Leonardo put into his celebrated piece of the Last Supper painted by him in fresco in the refectory of the Gratie, which is now in a manner spoiled. Two of these cartones contain two heads a-piece; so that in the eleven cartones are drawings of thirteen heads. The rest of his are as follows,

A ritratt of a Duchess of Milan [Sforza].

Another ritratt profile, without hands.

An old man resting his cheek on his left hand.

A Holy Family, the same which is painted in oil in the sacristy of S. Celsus.

A Leda standing *, naked, with Cupids in one of the corners at the bottom. All these are by Leonardo da Vinci, and are as big as the life.

There is likewise, in the same room, a drawing said to be of Raphael, and another of And. del Sarta.

These drawings of Leonardo da Vinci, and the two last mentioned, were purchased together by the marquis for about three hundred pistoles, a year before we saw them, or thereabouts, of Count Alconati, descendant of him that gave the volumes to the Ambrosian Library.

The marquis of Casenedi, the father, who is general of the artillery, has likewise some good paintings.

Count Forieri has a very numerous collection of medals, in- Casa Forieri. taglio's, cameo's, and drawings; some of Pietro da Cortona: the finest I have seen of his.

The canon Settala's collection has been so long famous, that Settela. it has been described by many; 'tis still kept together, and shewn, as formerly. It seems as though a collection in Italy were not esteemed compleat without a basilisk. We saw several, artificial as 'tis said, trussed up out of some sort of fish, which they make to look fierce enough. I took a sketch of what they call one, in

* I think there is at Kensington, or in some of the king's courts, one painted much in the same attitude.

talked of. The report of a pistol-shot off is repeated so as to be perceived at least sixty times, all along diminishing gradually. The repetitions are very quick, not above half a second asunder, so that it does not so well return words of many syllables. A dissyllable will be repeated so as to be distinguished two or three times; but after, goes all confused. A monosyllable is distinguished longer, but the vowel then only prevails; so that after a few repetitions, you hear nothing but that. A single vowel, pronounced with a spirit, [as *ha*] makes a perfect laugh, diminishing by degrees, 'till the airy nymph can hold it out no longer. The effect is best when the air is clearest; it is produced only from one particular station, a window in one of the wings at the back of the house, the voice or pistol being directed to the opposite wing; and from thence no doubt it is that the sound first reflects, and so is reverberated backwards and forwards between the two wings: for the very quick return of the sound shews that it is reverberated by something very near; whereas all is plain about the house, nor is there any rock, wood, building, or other object to be seen, capable of returning the echo, except such as are at vastly too great a distance to be taken into consideration with respect to this effect. And the reverberation between the two wings of the house is the better performed, because in one of them there is never a window, but all the upper part of the building is quite plain and even; and in the other, there is only that one window at which we make the observation, so that none of the sound is lost: below, there is a portico, which goes along both the wings, and the body of the house; and this, as well as the wall of the house, father Kircher thinks may help to make the sound something the louder. A stone terrace passes along the house, and wings, over the portico, which may possibly help further.

The Italians are apt to make miracles of every thing [father Kircher particularly gives this Echo the epithets of *mirifica* and *portentosa*]; and travellers can hardly avoid going to see what is much talked of, tho' sometimes they find little in it. And I doubt not but such an echo, were it worth the while, might easily be made any-where; and a better in one respect, if the wings were placed further asunder; for then the reflections
would

would not be so quick, and consequently would be more distinct, tho' not so many. The house stands on a lovely plain, and did formerly belong to the dukes of Milan; now to Count Simonetta.

P A V I A.

FROM Milan we went to see Pavia (about two posts from thence), and the fine church and convent of the Carthusians a little short of it.

The front of this church is as richly adorned in the Gothick Carthusians, way as is possible to imagine. The minute nicety of the carv'd work, the almost infinite variety of figures, Scripture stories, &c. the trophies, and a multitude of other ornaments, all in white marble, are indeed surprizing. There are some medallions of the Roman emperors, &c. brought out of the cabinet of Duke Galeazzi, who built the church. Within the church is a vast variety of marble ornaments; yet the pillars are not what is strictly marble, tho' a good deal resembling it, being of a hard stone, which they particularly call *pietra dura*. One of the chief ornaments is the noble *depositum* of the duke of Galeazzi just mentioned. Besides the rich great altar, and the altars of S. Bruno, and of the relicks, which are one at one end of the cross isle, and the other at the other, there are seven altars more along each side of the church; in so many very handsome chapels. In all those altars, the fore-part of each, which they call the *pallio*, is either of rich inlaid work of fine stone, [*pietre comme[sse]*] or basso-relievo of white marble. The *ancona*, or altar-piece of each, is a fine painting, by some good master, in oil; and the rest of the chapel is done all over in fresco. In one of these chapels is an excellent Madonna of Pietro Perugino, a most beautiful countenance. The great nave is separated from the cross-isle by fine brass gates of pierc'd-work, and all the side-chapels are separated from the great nave by brass and iron-work finely wrought. This church is kept perfectly clean, which cannot be said of some churches in Italy, that are very fine in other respects.

There is in this convent an old copy of Leonardo da Vinci's Last Supper, in oil, as large as the original, which is now
+ become

become the more valuable, by the other's being so much perished.

Pavia is now more remarkable as an university, than as a city; and, what is not common in the universities of Italy, has several colleges, for the lodging and entertainment of the scholars.

Collegio
Borromeo.

That of Borromeo is the chief; which is a fine structure. The great court is encompassed with a double portico, Doric and Ionic; the pillars which support the portico's standing two and two between the arches: and there is a handsome garden behind it.

In the refectory, there is a pulpit, where they read some lecture while the students are at dinner; on this was inscribed, *Non in solo pane, &c.* "Not by bread alone," &c. The salt-sellers on the tables, had *humilitas*, the motto of S. Carlo, engraved on them, and on the salt was described the sign of the cross. There is a great hall finely painted by Fed. Zuccaro, *anno æt.* 65. In one part we saw S. Carlo's father and mother painted, and himself an infant; and were told that he would never suck on *fast-days*; so early did he begin to conform with the rules of *holy church*!

Before the college Ghisleri is placed a statue of pope Pius the Fifth.

In the dome of this city they have got a *spina santa*, one of the thorns (as they pretend) with which our Saviour was crowned; 'tis finely set round with gilt rays, which come from a hollow above, where the real light is transmitted thro' yellow glass.

The equestrial statue of copper before the dome, some call by one name, some by another; Antoninus Pius, Constantine, &c. To me it seemed most like the representations we have of M. Aurelius; the attitude is much the same with that of the same emperor in the Capitol; which might possibly incline me to fancy a resemblance between the statues in other respects: but I guarded against that, when I considered the countenance; and thought the resemblance of this, to that in the Capitol, such, that I should have judged it to be made for the same person, tho' the attitude had been wholly different. As I remember, there is a dog catching with his mouth at the foot of the horse.

In

In the church of S. Peter is the tomb of Boëtius, who is a saint among them, under the name of S. Severino, from his other name, Severinus. The tomb is very plain, and has the following inscription, which is as plain :

Severini Boëtii.

Mæoniâ & Latia lingua clarissimus, & qui

Consul eram, hic perii missus in exilium.

Ecquid mors rapuit ? probitas me vexit ad auras ;

Et nunc fama viget maxima, vivit opus.

In Greek and Latin I did all surpass ;
Was consul ; dy'd in exile at this place.
What has death seiz'd ? My virtue soars on high ;
My glory spreads ; my work will never die.

This saint has done a miracle, and a *votum* is hung on his tomb for it, with the figure of the tomb in it. They pretend, that when his head was cut off, he took it in his hand, and set it on again ; and that, not having received the holy *viaticum* before his execution, he went to this church and communicated ; and so died.

This ridiculous story was told me by a young deacon of this church ; and he shewed me an altar, over which was painted the saint communicating, with the mark round his neck.

There is likewise in this church, as they say, the body of S. Augustine, inclosed in four coffins, of marble, wood, lead, and silver, the last next the body ; tho' his honorary tomb be in another church, just by this, adorned with a multitude of figures.

At the convent of the Zoccolanti we saw a clock made by a father of the convent, then a missionary in China. It shewed the motion of the planets, and marked the days and hours several ways. A figure representing Time struck the quarters and hours. As soon as the hour was struck, a tune followed, on a little organ behind, a different tune each hour ; then the clock struck the hour again.

They shewed us a covered bridge over the Ticino, and told us, that at the great defeat of Francis the First, an arch of this

bridge was broken down, and the breach covered with paste-board, and dirt strewed over it, to entrap the French. *Dolus an virtus quis in hoste requirat?*

Upon our return from hence, we pursued our journey from Milan to Verona.

At Vavero, two posts and a half from Milan, we passed the river Adda in a ferry to Canonica. About two miles further, we left the Milanese, and entered the Venetian state.

A post and a half more [from Vavero] brought us to Bergamo.

B E R G A M O.

OUR way lay only through the suburbs; the city is half a mile higher up: the view of it at a distance is very pleasant, with the houses on hills round it, as about Florence.

Two or three miles farther, we came to the bank of the river Seri, which we did not cross over, but travelled for some time along by the side of it, having the river on our right hand, and a range of mountains, which are skirts of the Alps, on the left; the road is very bad, but the ground on each side rich, and finely planted. The vines here are carried strait up for about four foot; then the branches are laid almost horizontal, and stretch a considerable length to meet one another, and there are tied together.

B R E S C I A.

FIVE posts from Bergamo brought us to Brescia, which is a handsome, large, and populous city. It is governed by a Podesta, as all the considerable towns in the Venetian state are.

The situation of this city is somewhat like that of Bologna, having a verge of the Alps on one side, and a vast plain on the other, as we saw from the top of the castle or citadel: the view of the distant country all round was extremely pleasant. There is a fine rich plain between this city and the foot of the Alps, besides the vast one on the other side, where we saw Cremona at thirty miles distance.

From

From this height we saw the whole city of Brescia lying just under us, in a figure almost square, the castle making one corner. The inhabitants compare it to a cloak spread, and the castle to the neck-part: but, if such a comparison must be made, it would better suit with Milan, which approaches more towards a round figure. We met with a Dutchman in the castle that had been in England but six months, when King William came first over, and in that time learnt English perfectly, and retains it (tho' he has never been here since) so as to speak it very intelligibly still.

By what I saw of the fire-arms in Brescia, I think those of London outdo them as to their outward look; but they talk much *al' Italiano* of the temper of the barrels.

There are abundance of people, in Brescia particularly, as in all the towns near the Alps, with vast swellings or excrescences on their throats, which they call *goscia*; they are supposed to be occasioned by the waters which they drink, having a good deal of the melted snows among them. A lump as big as one's fist is reckoned a moderate one. I have seen one as big as one's head, and have been told that there are persons in Brescia that have them reaching down to the middle of their stomach. I heard there of one woman who had seven about her throat, each as big as an ordinary egg; and of two men who have 'em behind, reaching to the middle of their shoulders: those of the largest size they keep up with bandages. One, who by accident was shot thro' his *goscia*, was carried to the hospital, had his wound cured, and the *goscia* went away. The ordinary method whereby they endeavour the removing them, is to take powder of burnt sponge with white wine; some take it with vinegar, which is esteemed more prevalent. I saw one woman, who told me she had her's entirely removed by that means; but with many it fails. It seems to be a mistake in those who write that they are esteemed as ornaments. Those that have them are willing to make the best of them; but by the methods they use to remove them, 'tis plain they would rather be rid of them. There are some places indeed where they are so general, that it is a rarity to see one without them; and in such places they cannot be esteemed so great blemishes, as elsewhere. I spoke with one who lived in a town within the Alps, enclosed

with the mountains, who told me there are scarce any there but have them, and some vastly large; and that when they see one without them, he is shewn as remarkable, *Ecco!* Look, there goes one without a *goscia!*

We find by Juvenal that they were very frequent in the Alps in his time:

Quis tumidum guttur miratur in Alpibus?—

Who at swol'n throats would wonder in the Alps?

I enquired whether they were painful; he said they gave no pain, but only an uneasiness occasioned by the weight of those which were large and heavy; and that they hinder the free breathing, in going up a hill, or using any extraordinary exercise. I asked, If there were a numbness in those parts? He said, No; but that there was the same sensibility and feeling in that part, notwithstanding the swelling, as when it is not swoll'd at all. We see as many of them in Milan, as in the towns nearer the Alps; not that the natives are so subject to them, but great numbers of people come thither out of other towns, and the adjacent country. A countryman used to come sometimes on market-days to the Three Kings there, who had a *goscia* vastly large.

Brescia is said to have in it a hundred thousand souls; forty thousand men that, in case of extremity, might be able to bear arms. In Bergamo, not above half so many; tho' the difference in bigness of each place (including the suburbs of Bergamo) be nothing so great as the difference in the numbers. The reason given for this is, that in Bergamo the meaner sort live hardly, upon *pullenta*, a coarse sort of grain, mixed with water, with the addition sometimes of some savoury oil; so that many leave that place to go to Milan, and other places; which they do not who live in Brescia. But all this was told me by a Brescian. In Bergamo I might possibly have heard another story; for my friend expressed himself in such a manner as I thought plainly discovered some emulation between the Bergamotes and the Brescians.

In the old dome at Brescia are two fine statues of Alexander Vittoria: there is a new dome building, which they have been many years at work upon, and which will be a fine one when finished.

In

In the church of S. Aphra there is a chapel furnished with relicks of S. Judith and S. Justina : it has a sort of window to it, where, instead of glass, there is an iron plate, with holes in it ; thro' some of which, at certain stations, you see some glimpses of light ; which they would have you believe to be miraculous, affirming, that there is no natural cause of light in the place ; but it is a suspicious sign, that no-body is admitted to go in : such as have been so hardy as to venture, have always died (they say) before the year's end.

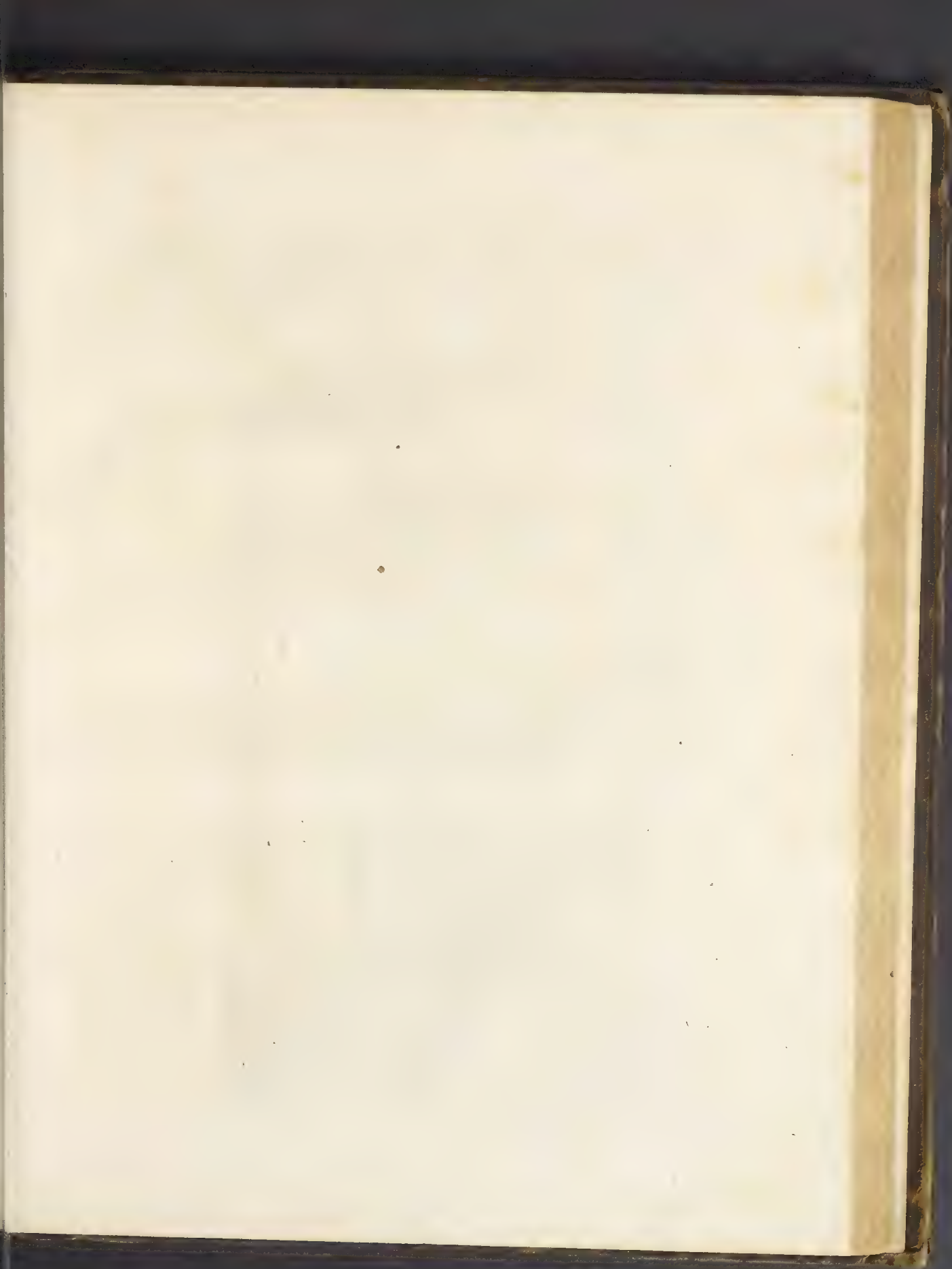
In the second post from Brescia, we passed thro' Donardo, a little walled town, and soon after that, thro' Defenzano, a fair and pleasant town by the side of the great Lago di Guarda, the Benacus of the antients. This lake abounds with an excellent fish they call *carpione*, in look and taste much like a trout, not carp, as some have written. We coasted along this lake, tho' not always very near it, for about eight miles, to Peschiera, a fortified city. Not far from thence we passed by ferry over the Mincio, which runs out of the lake, to Mantua, and so into the Po. The ferry-man's house stands on posts in the middle of the river, for equal convenience of hearing people that call on either side.

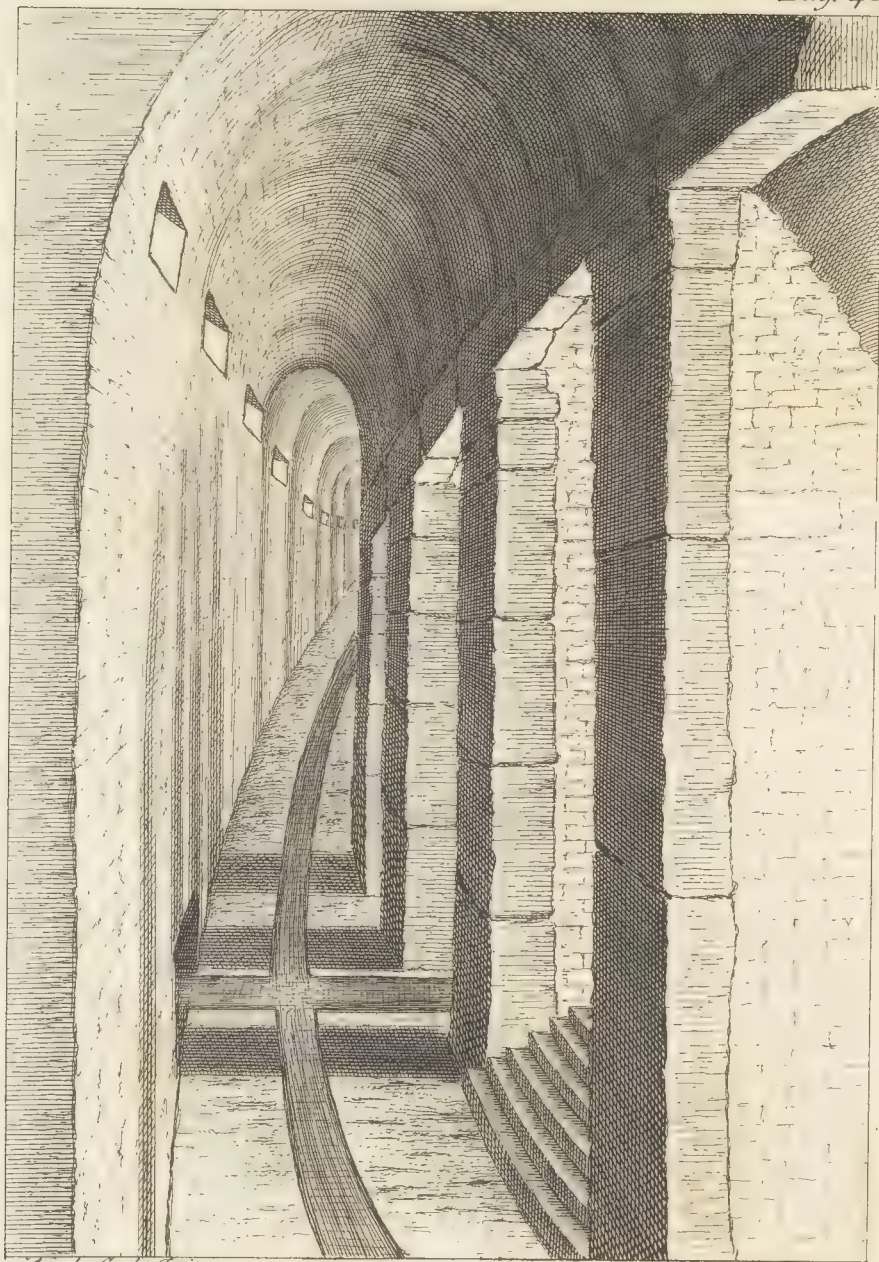
We observed a great difference as to the forwardness of the vines between Bergamo and Brescia, and of those between Brescia and Verona ; the former were a great deal the forwarder.

V E R O N A.

IT is five posts and a half from Brescia to Verona. The most noted antiquity of this city is its amphitheatre, whose inside is the most intire of any now in being. The Venetians have restored such of the seats as were ruined, to the condition they were antiently in ; and continue to keep them in repair : on the outside there went round several porticoes, one over another, and above them another order of work, a sort of Attic, wherein were arches for the windows over the several arches of the porticoes, to give light into the amphitheatre, above the seats which rose as high as the bottom of that Attic ; for when the amphitheatre had its canvass covering stretched
over

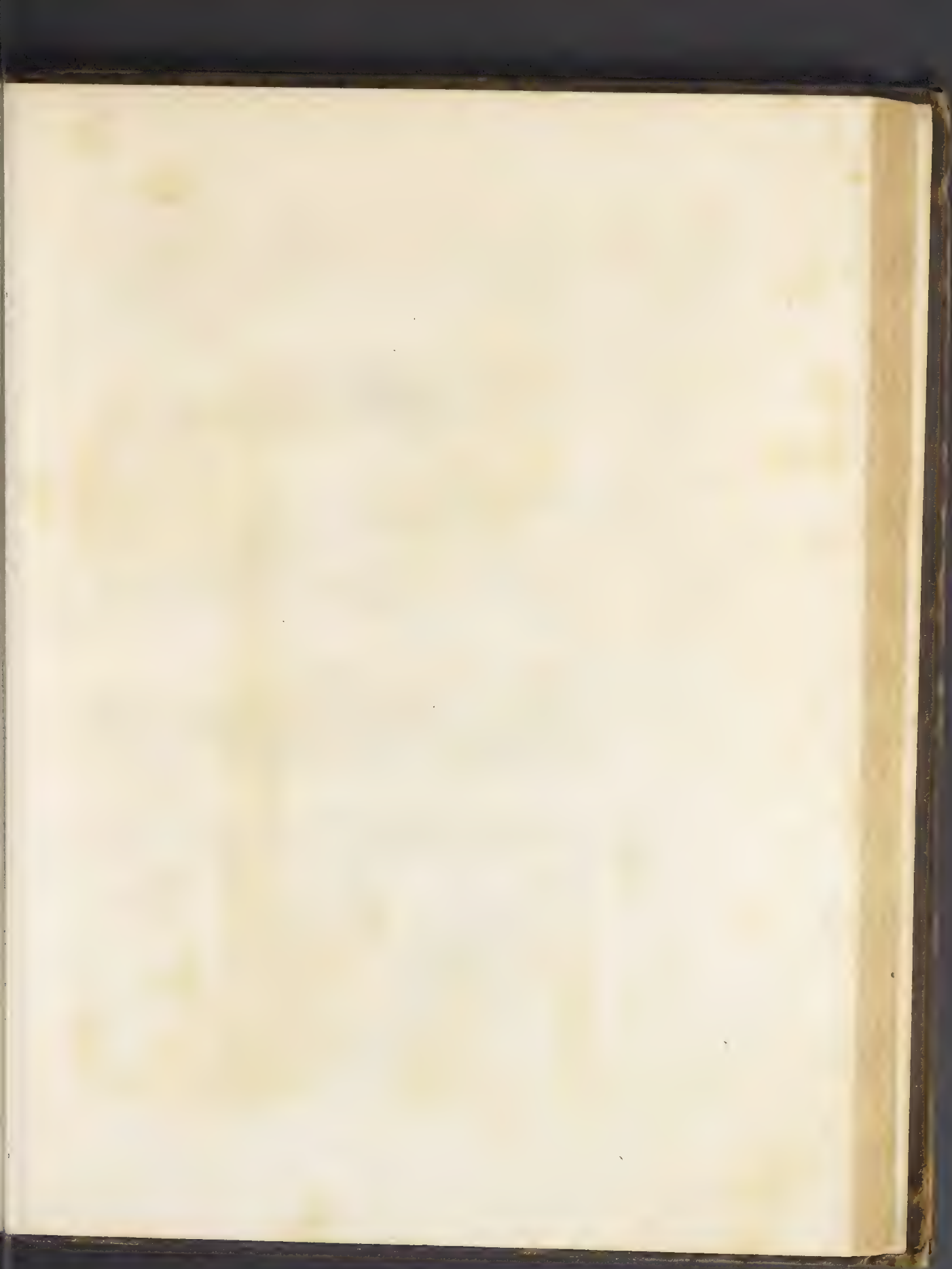
over it, windows on the sides were necessary. The outside shell, or outermost circle of pilasters and arches, is all destroyed, except a little at one end, which contains the space of four windows or arches in breadth; but by these remains one may form a perfect idea of the whole outside shell of the amphitheatre. The next circular row of arches and pilasters, which, with those in the outer shell, formed the outmost porticoes or corridors round the amphitheatre, one over another, are still remaining; there are two heights of them. The steps, or seats, which go quite round the area, are forty-four in number, now visible above ground, as I counted them, tho' some have mention'd them to be but forty-two. They there say, that some more are buried within the ground; but I cannot easily believe it; for the greatest height of any of the steps, above that next below it, is not quite eighteen inches, and that which is now the lowest of those that are visible is two foot and a half above the ground; and therefore I judge it to be the lowest of all, and that its height was much more than what we now see of it, and that the rest is now buried within the ground; for when the amphitheatre was made use of, the bottom step, or *podium*, on which the lowest rank of spectators set their feet, must have been at a far greater height above the arena, than the other steps or seats were one above another, that those that sat on the lowest seat might be out of the reach of the wild beasts that were put to fight there. I would have had the fellow that attended us to have dug away some of the earth, to try how it was within the ground, but he told me he durst not, nor would the promise of a good gratuity induce him to venture. I measured several of the steps, and found the height of them from fifteen to seventeen inches; and the depth of the seat from two foot three to two foot six inches: this difference of two or three inches in the heights of the upper steps might possibly be accidental; but that the height of the lowest, as it appears even above the ground, should exceed the height of any of the rest, a whole foot and more, must have been with design. In some particular places the steps or degrees are halved, for the easier descending or ascending between the lower and higher ranks of steps or seats; and therefore those halved steps are indeed most properly to be called steps, the rest were properly seats. This
I
amphi-



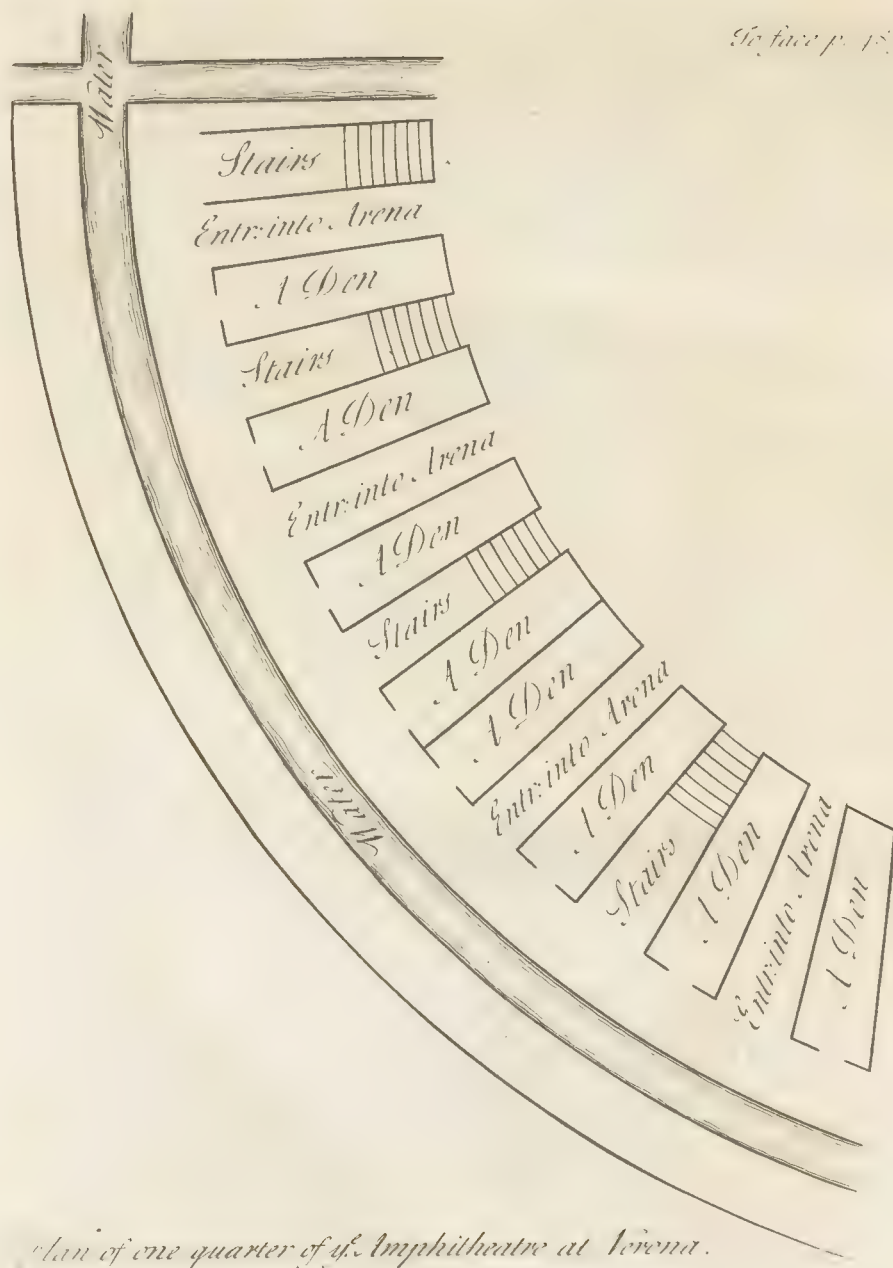


J. Vander Gucht Sculp.

38 A View within y.^e Amphitheatre at Verona.



See face p. 18.



Plan of one quarter of the Amphitheatre at Arena.

Entrance from without into the Arena

amphitheatre is computed to have room to contain upwards of three and twenty thousand spectators to sit commodiously upon the seats; that at Rome, eighty-five thousand: only two and forty ranks of seats, according to Carotti's computation, (who is quoted as a measurer and computer, both by Panvini and Torelli) would contain three and twenty thousand a hundred and eighty-four persons, allowing a foot and a half to each person. The foot of Verona is above an inch longer than ours. In the middle of the area is a deep hole, like a little well, where they told me was antiently fixed a great pole, or mast, to support the middle of the canvass or silk covering, which was extended all over the top of the amphitheatre, to defend the people from the sun-beams. There went three galleries or corridors, round the area of the amphitheatre; one is destroyed by the ruin of the outward shell, which formed one side of it: the other two go under the steps or seats, and are vaulted in the top, but many parts of them are now filled with rubbish. There were passages from one of these galleries to another, and from the innermost of them to the arena: I was in one of the galleries that remain, and observed, that on the side next the arena, were, here and there, passages to go into the arena, and stair-cases to go up to the seats, and between those are the dens, in some of which the wild beasts used to be kept; in others, the slaves, gladiators, and other combatants. I took a note in what order these entrances into the arena, stair-cases, and dens were disposed, in one quarter, which I have given a scheme of, and the same order is observed in the other quarters*. In these galleries, or corridors, are channels, which pass all along the middle of each of them, with cross-cuts from the outer gallery to the inner, and thence to the arena; one use of these was probably for the easier cleaning the dens, and passages, and carrying off the filth; and perhaps another use might be, the bringing water into the arena for the *nau-machia*, or sea-fights, which they had at Rome in the amphitheatre, as well as in the structures made purposely for that kind of show: and it is probable they had the same in the amphitheatre here. The river Adige is near enough to supply water for that purpose; and in so noble a work it is hardly to be imagined that any thing would be omitted to make it compleat.

These

* Here is also a sketch which I took of a view in the same corridor or gallery, which shews how it appears in the upright, i. e. so much as would come in at one view.

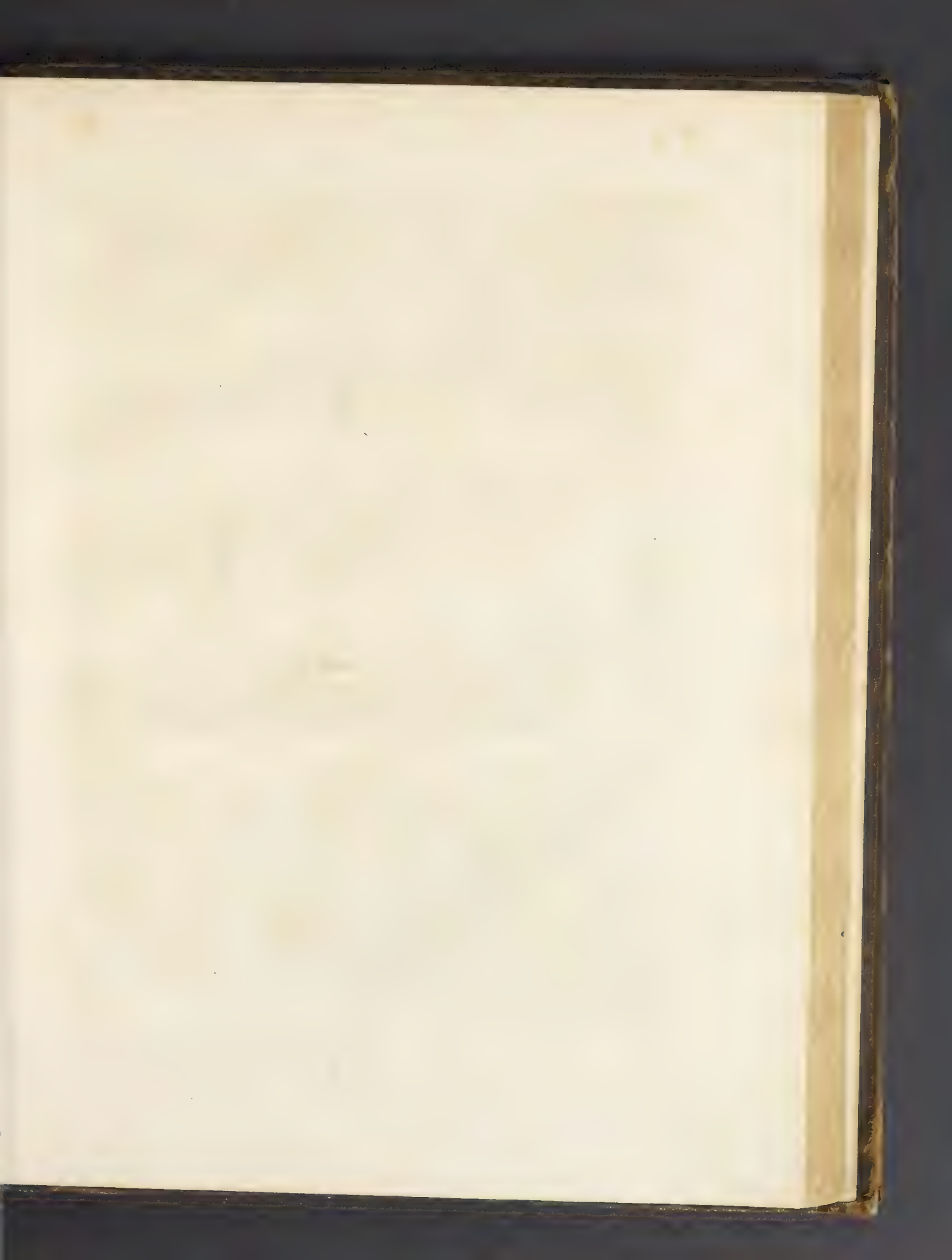
These channels lie now quite open ; but it is most likely that antiently, when people were to pass much thro' these galleries, they were covered ; except where some openings might possibly be for the convenience of cleaning the dens, &c. The stair-cases I have mentioned, led to some of the lower rows of seats, on that side of the gallery or corridore I was in, which is next the arena : between it and the next corridore were other stair-cases, which they went into out of that corridore or portico ; these went up to the upper portico, and to the upper ranks of seats ; from these several stair-cases they had entrances to the seats at several heights, and proper distances, that those who were first seated might be disturbed as little as possible by those who came in after, and that the great numbers of people might not be confined to a few passages. The height of these entrances cuts through four or five rows of seats ; they were called *vomitoria*, as I mentioned when I spoke of the amphitheatre at Rome, p. 350. Each order of people had a certain number of rows assigned them for their proper seats ; the senators had the lowest, as best for seeing, being nearest ; the knights the next above them ; after these were placed the citizens, and then the common people ; above all, the servants had their station. The length of the arena I found to be eighty of my paces, the breadth forty-six ; the more particular measures, and general description of the whole, may be seen in Desgodetz, Panvini, and Torelli.

In a court which leads to the academy of belles-lettres, of fencing, and of musick, (adjoining to which there is now built a new theatre for operas) the wall is set full of antique inscriptions and basso-relievo's. I observed among them a votive inscription, which seems to have been made in the early ages of Christianity.

*For QVOD.

DEO MAG
NO AETERN
L . STATVS DI
ODORVS QVOT *
SE PRECIBVS
COMPOTEM
FECISSET
V . S . L . M .

Another





Baso relieve of a Funeral Banquet, at Verena.

Another there was to Isis, &c.

ISIDI SERAPIDI LIBERO LIBERAE VOTO SVSCEPTO
PRO SALVTE SCAPVLAE FILI SVI.
S . L . M .

Another ;

D. M.
GENEROSO RETIARIO INVICTO PVGNARVM XXVII
----- QVI PVGNAVIT VIR [ILITER *]

* I guess it is
thus to be
supplied.

A Gentleman, very well versed in these matters, instead of [VIR] reads [VB,] and supposes the whole word to have been *ubique* or *lubens*. But I believe my reading is right, finding the same in Torelli ; who wrote near two hundred years ago, when the inscription must have been plainer, in all probability, than it is now. Torelli does not give any supposition how the rest of the word might have been.

There is another short one, to a deceas'd wife [or daughter.]

ΗΡΑΚΛΕΙΑ ΜΝΑ
ΣΙΔΟΣ ΧΡΗΣΤΗ
ΧΑΙΡΕ

Among the basso-relievo's there is an *Epulum Funebre* [a Funeral Banquet] where both men and women are feasting, inscribed thus ;

ΕΥΚΛΕΑ ΑΓΑΘΩΝΟΣ ΓΥΝΗ ΔΕ ΑΡΙΣΤΟΔΗΜΟΥ.

The daughter (I suppose) of Agathon.

The women are not lying along as the men are, but sitting. Besides the description of the *epulum* itself, there is at the upper part of the stone a Doric entablature, and frontispiece, or pediment ; and immediately under that (over the heads of the figures) are some sort of utensils ; one that seems to be a brush, another is a sort of *cassetta*, or canister, another a drinking-
Vol. II. Q glass

glafs or cup, another a little bottle or vial, which may be either a *guttus*, or a lachrymatory; ſome others, which may be ſome ſort of ſtrigils, &c. There muſt be a good deal of gueſs-work in this kind of things: a draught of the whole is here preſented. The baſſo-relievo's and inſcriptions were given to the academy by the Marq. Scipio Maffei. I was told there is an account of them all published, or ſoon to be ſo, by that gentleman.

Juſt before the entrance into this court is the Arſenal, a very fair Doric ſtructure, begun in the year 1610, and finiſh'd in the year following, as appears by the two following inſcriptions, which are fixed in the wall of one end of the building.

The firſt is this;

DESIGNAVIT, A FVNDAMENTISQVE EXCITAVIT, EGREGIAM
PRAECLARI OPERIS MOLEM JOANNES MOCENICO P.F. MDCX.
CONCILIO CVJVS ET SVASV EX S. C. VNIVERSA RESP. FIERI
JVSSIT IN VARIOS MARTIS VSVS.

The ſecond, this;

SCIPIADV M VERA SOBOLES, HIER. CORNELIVS, NON EVER-
SAE CARTHAGINIS GLORIAM, SED INCLYTAS AVORVM VIR-
TVTES AEMVLATVS, PRAEFECTVRAM PRVDENTISSIME GE-
RENS, MOLEM HANC VIX SOLO EMERGENTEM, ECCE IN
QVAM AMPLITVDINEM EXTVLERIT. MDCXI.

The garden of count Giuſto is very pleaſant, but nothing ſo extraordinary as they would repreſent it there: it is chiefly remarkable for the great number of ſtately cypreſs-trees, and for a terrace upon a conſiderable eminence on the ſide of a rock, from whence you have a fine proſpect of the city: It put me in mind of that from the Pincian Mount at Rome. There is a chapel in the rock, and another grotta or two, pleaſant enough. There are ſeveral modern ſtatues, ſome of them ſet upon old altars or monumental marbles,
having

V E R O N A.

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having antique inscriptions for their pedestals. There are statues of Venus, Bacchus, and Ceres, with modern inscriptions. Under the first is,

SINE ME LAETVM NIHIL EXORITVR
STATVA IN VIRIDARIO
MIHI POSITA EST
VT IN VENERE
VENVS ESSET.

“ Without me nothing is gay or pleasant, therefore they
“ have placed my statue in the garden, that, amidst so many
“ beauties, the goddess of beauty may not be wanting.”

Under the last is,

NE QVID VENERI DEESSET
CVM BACCHO CERES ASSOCIATVR.

“ That Venus may be perfectly well accompanied, Bacchus
“ and Ceres have both joined her.”

Count Moscardo's famous collection of antiquities and other curiosities has been described by several, so I shall say little of it. There are seven or eight rooms filled with pictures, antiquities of many kinds, idols, Roman, Ægyptian, &c. Various instruments used in sacrifice; some vessels supposed to have been *præfericula* *, of an elegant shape, and most beautifully adorned with basso-relievo's, &c. There are abundance of inscriptions in marble and brass; with a world of sepulchral lamps and lachrymatories, the usual furniture in such collections: weapons of all countries: a great collection of medals: natural curiosities in great abundance; as shells, fossils, petrified substances, parts of fishes sticking to stones petrified.

* The *præfericulum* was a bellied vessel, having a narrow neck, and a spout at the top, with an *ansa*, or handle, behind. It was made use of to carry wine, or other liquors used in sacrifices. Mr. de la Chaussé, in his book *de Insign. Pontif. Max.* describes it in these words; *Præfericulum erat vas, in sacrificiis præferri solitum, in quo vinum, aliique liquor, includebatur.*

What is shewn here for a basilisk is much in the same figure, but very much larger than that of Settala in Milan.

They drew forth a whole drawer full of thunder-bolts, as they call them. I was then satisfied they were not so. Father Montfaucon says they are no other than battle-axes of barbarous nations. Some eggs they shew of uncommon forms; and one in the common form, with three little horse-shoes nailed on it, the clenches brought a second time thro' the shell, and turned down on the outside: this was the notable performance of a Capuchin friar: 'tis pity he should ever have wanted iron or egg-shells. They shew here the armour of some of the Scaligeri, who were princes of Verona; with their coat of arms enamel'd on it; gules; a Ladder * or. A daughter of one of the Scaligers married into the Moscardo family; her picture is there.

* *Scala*, in allusion to the name.

The tombs of some of these Scaligers are now seen in Verona, very richly adorned in the Gothick way; they are in an open place without doors.

At Signor Antonio Odoli's, a rich citizen of Verona, we saw several good pictures and drawings, with other curiosities. One thing we saw there, an Abortive kept in spirits of wine, was very uncommon upon two accounts, both as to its figure and the circumstance of its birth: it has but one head, and two bodies; in that respect like that already mentioned in the Settala-collection at Milan. It seemed to be of about five or six months growth from the conception, and was brought forth about six hours after the birth of a perfect child at its full time. This is what the doctors (I think) call a superfœtation; and what they say does very rarely happen. The perfect one was living, and about five years old when we saw this. It was hinted to us, that these were the offspring of a mistress of the gentleman that shewed this to us, and so presumptively his own begetting. So far the gentleman went himself, as to assure us of his own knowledge of the truth of the circumstance.

At the dome they shewed us the tomb of Pope Lucius the Third, with an inscription, shewing that this pope being invidiously driven from Rome, was well received at Verona, where, after a council called, and several great plans laid, he died.

OSSA

OSSA LVCH. III. PONT. MAX. CVI ROMA OB INVIDIAM
PVLSO VERONA TVTISS. AC GRATISS. PERFVGIVM FVIT ;
VBI CONVENTV CHRISTIANORVM ACTO, DVM PRAECLARA
MVLTA MOLIRETVR, E VITA EXCESSIT.

In this church there is an Assumption by Titian, and a chapel painted in fresco by Bellini.

At the conventual church of S. George there is a fine picture at the great altar by Paolo Veronese ; it represents the force used to that saint by an old priest of Apollo, hooded, and with a great beard like a Capuchin, to compel the saint to worship a brazen statue of the idol. There are several other figures in the picture, which is a very gay one, and painted with a great freedom. There is another of the same master, representing S. Barnabas blessing a sick person.

Christ feeding the Multitude, painted by Paoli Farinati when he was seventy-nine years old ; a very good picture.

The Gathering of Manna, by Bruzafori ; and

S. John baptising Christ, by Tintoret, over the church door.

This is a convent of nuns, few in number ; but mostly noble. We were told they were to be removed into other convents, and to leave theirs to friars, who were to succeed them in it.

At the church of the Madonna de gli Organi they have a precious relick, and give a special account of it : it is an ass about the size of a large dog, having upon his back our Saviour in the act of blessing, cut in wood, about four hundred years ago, by a friar of the convent, who left it there ; having declared in his life-time that he would leave them *qual-que segno* some remarkable thing. This ass, as they tell you, was by some means conveyed away from the convent three several times, and as many times returned on his own accord ; how he travelled by land, the story says not ; but when he got to the river side, he took water and swam along a branch of the Adige, which comes just by the convent, and stopt under the bridge that leads to the church. To assure us of the truth of the

the story, they shewed us the place. It is now preserved with great veneration, as miraculous, in a little vault over the altar in one of the chapels; it is kept covered, and is not exposed but on great days. Two days in the year it is carried in procession; one of the days is the Feast of *Corpus Domini*. They say no-body can tell what wood it is made of; and like enough, for 'tis painted over. It is related by some, that the remains of the asfs that carried our Saviour, are pretended to be within the body of this: but that was not said to us by the person who shewed it. How ridiculous soever such stories as this may be, I think 'tis of use to mention them, that the English readers, who have not been abroad, may see by what gross means the people are imposed upon: but this is the last I shall trouble the reader with.

We lodged in Verona at the Two Towers, next adjoining to a convent of the Dominicans; and we every day passed by a fellow, whom we saw loitering in the area before their church, protected by those good fathers, tho' he had in the compass of a month murdered two persons, one of whom was his own wife. He was in a fair way of murdering a third, for giving him some reproachful words; and had the hardiness to transgress the limits of his protection, and ran to fetch a gun to have been revenged upon him: and, upon his return, finding the man was gone, he lodged his gun in the convent, in order to have it ready, if he should come that way again. He seemed to be very intimate with the inquisitor-general, tho' he was no more considerable a person than a common foot-soldier.

These sanctuaries and protections in the churches and convents are doubtless one principal cause of the frequent murders in Italy. To this may be added the little stress laid by the priests at confession upon this or any other crime against the laity, compared with such offences as are immediate against the church. Another thing is, that the people of all conditions have the office of the Sbirri (whose business it is to arrest criminals) in such hatred and contempt, that no man, that is not one of them, will do any thing that is reckoned a part of their function, or any way to belong to it; so that a man may kill another at noon-day, in the open street, and no-body will lay hands on him;

him; by which means it comes to pass, that if the Sbirri are not at hand to apprehend him, he has opportunity to fly to the next church or convent; and there he is safe, till means can be found for his further escape, or compounding the matter. Another cause, in some parts of Italy, is the quick passage out of one state into another; so that in several cities we came to, one or other of the servants that attended us, we were told, had had a misfortune; that is, he had kill'd a man, and was forc'd to quit his own country. Another thing is (what passes for prudence there, but what other nations would call cowardice and baseness) their proneness to assassination and secret stabs; to take their revenge securely, without hazard to their own persons: for an Italian thinks it pretty odd, when a man has trod on his toes, that he should give him an opportunity of cutting his throat, too; therefore your challengers, they think, a very unaccountable sort of persons. They generally take care to go armed, that they may never be unprepared, in case any sudden rencounter should happen. The *filetta*, notwithstanding the prohibition, is generally worn, especially in some parts: I have several times seen that and the *rosary* come out of the same pocket. And besides this weapon, even the meaner sort are often furnished with a long sword, which they carry under their arm. I have seen them go to harvest-work, with long swords and guns among their implements of husbandry.

As it is not safe to affront an Italian, unless you are upon your guard, and resolve to be as quick as he, so, on the other hand, you have generally the least provocation to it from them of any people: they are very civil and respectful, and not at all impertinent in their behaviour. Meddle not with their affairs, and give them no cause of jealousy, and they are a people very well to live with. Besides the taking leave at going to bed, they bid good night twice before; one at the *Ave Maria*, which is about sun-set, and again at the bringing in of candles; at both which times the company bow all round to one another.

In case of thunder, it is usual in Italy to set all the bells in a town a ringing; in which there is a mixture of philosophy and superstition. They suppose that the motion, which the ringing puts the air into, helps to break the clouds, and give vent to such particles, which by their being pent up do cause the explosion.

explosion: and further, that their bells being blessed, and sprinkled with holy water, have a sovereign power to make thunder and lightning cease. Notwithstanding all the bells and holy water, there was the dreadfulest day of thunder and lightning in Rome, while we were there, that ever I saw. The lightning fell so as to do hurt in thirteen places within the walls. In the sacristy of S. John Lateran it burnt the pallium of the altar, and had like to have stifled the priests that were attending. It set fire to a magazine of hay in a brick building of three or four bays near the amphitheatre, which we saw continuing to burn two or three days after. A young girl, niece to a nun, in one of the convents, was going to shut a window there, and had her arm and hand struck in such a manner as to be black and senseless: her fingers stood out from one another, nor was she able to reduce them. By chafing the part with oil of cloves, I was told they were set right again. In the summer-time, at Venice, it lightened almost every night, and often without any thunder.

FROM Verona, we came by the way of the Tirol, and so thro' Germany to Holland. As we made little stay in any place by the way, so I shall do little more than name the principal places we passed through.

Between Verona and Volarnia, the grounds were all planted with vines and mulberry-trees, &c. as already described in Lombardy.

In the second post from Verona, we came to that difficult pass, called La Chiusa, where there is a garrison of the Venetians. It is a passage cut out of the side of a great rock of white marble; the ascent is so steep, and the footing so ill for the horses, that we were forced to have the coach drawn over it by men; I think there were sixteen of them. The rock was a great height above us on one side, and on the other was a precipice almost perpendicular down to the Adige, which runs along the bottom. We had another precipice over the Adige a little after, at a place called Dolce.

In the next post, between Peri and Alla, we left the Venetian territory, and entered the Trentine.

At the pass of Serravalle they demanded our passports. Soon after we passed thro' the Sclavini, which is also called the wood of Roveredo, though there is not a single tree now in it, but a world of vast stones, which covered the whole plain, and made the passage exceeding difficult. After this the Alps perfectly hovered over our heads, on each side; there were some most pleasant vales, planted with vines, &c.

In the last post towards Trent, we observed a great stone set upon others, of which a sketch is given in the plate of page 313. This stone seems to be of the same kind with those taken notice of by the author of *Mona Antiqua Restaurata*, in his account of the antiquaries, &c. of that island [Anglesey], several of which stones are now to be seen there.

The name these stones go by in that island, is *crom-lech*; and the author, as well from his supposed etymology of the word, as from the figure and position of the stones, and for other reasons, concludes them to have been altars, erected for religious worship, and the performance of oblations and sacrifices, by that famous set of Druids, with which that island was once well filled.

The original of these altars he deduces very high, even from the dispersion of nations after the confusion at Babel; and supposes that on the first erected of them, the first-fruits of the place might be offered to God, by those very first men who came thither; and that these first men (he adventures to guess) carried the name with them from Babel, as they did several other words, and called it *cærem-lech*, from the Hebrew לחם קרם *cærem luach*, a devoted stone or altar.

The description he gives of them is, that these altars of stone were huge broad flattish stones, mounted up and laid flat upon others that were erect: the length of one, which he gives us a print of, is thirteen foot.

These stones, besides what he observes of their figure and position, the author further concludes to have been altars, and those of the most antient sort, from their *rude* and unfashioned *make*; appearing to be such, as [after they had been hewn out of the rock or quarry] "had not a tool struck upon them, over which no man hath lifted up any iron;" as expressed in the

books of Exodus and Joshua, and of which fort the oldest patriarchal altars were.

Such the author describes those in Anglesey to be, "rude natural slivers of stone, coarse and unhew'd:" and such is this I speak of near Trent, which seems to have no other fashioning, than what it received in its being hewed out of the rock. The length of this I judged, by my eye, to be about fourteen or fifteen foot. It lies just by the road-side, on the left hand, as you come from Verona towards Trent.

A great deal more may be seen concerning these stones in the book I have cited; but I have inserted thus much (and what I think is the principal of it) here, because the book is at present pretty rare to be met with, except among the gentlemen of Wales and of Ireland.

T R E N T.

IN our inn at Trent I observed the arms of a noble Venetian, who had been ambassador in England, with this inscription, *Pet. Grimani eques, peractâ in Angliâ legatione. Loquebar in conspectu regum.* "Peter Grimani, knight; after having performed an embassy in England. I spoke in the presence of kings."

Their noon at Trent is an hour before true mid-day. I could not learn the reason of it there; but it is probable the custom of thus anticipating the time, may have taken its origin from the sitting of the council there; for the same custom bishop Burnet tells us is in Basil, and is supposed to have taken its rise from the like cause; and that it was in order to the advancing of business, and the shortening their sessions; and so it has continued ever since.

I had some discourse with my landlord at Trent concerning cleanliness; upon which he took occasion to tell me, I must not imagine myself to be in Italy now.

At Newmarkt, two posts from Trent (as at other places afterwards in the Tirol) two young damsels went before us, at our first coming in, wafting frankincense in the chambers, as tho' they were offering incense to the *Lares*. The reason of
this

this custom is, to take off a disagreeable smell which is left in the rooms by the stoves; for now there began to be no such thing as chimneys in the rooms, and yet no enduring in winter without the help of fires; tho' indeed at the season we passed, which was in May, there was no occasion for them; but the stench, that they caused when in use, was not yet gone. The stoves were either of earthen ware or cast iron, sometimes prettily adorn'd with basso-relievo's. The body of the stove stands in the room where you are, but the fire is put in from the other side of the wall.

The people in the Tirol are said to live well, and enjoy their liberties; nor are they taxed, as other places under the emperor are: they are his hereditary country, and love him, and stood firmly by him against the French. It is looked upon as policy in him to treat them well; else they might put themselves under their neighbours the Venetians (whatever they might get by such a change), or rather join with the Swiss cantons.

Between Newmarkt and Bolsano we saw little huts or cabins raised on three posts, where people watch to shoot the bears. These and wolves are frequent in those parts.

The rocks were now high and close about us, the mountains sometimes perfectly surrounding us like an amphitheatre. In some places we saw great currents of stones, which had been hurried down the mountains by the melted snows. A house had lately before been ruin'd by one of them. Further on, we saw a great many yews, firs, and fig-trees, among the mountains.

The country-people we met with in these parts had some of them green hats, and others blue bonnets.

S. George and S. Martin seem to be the great saints of the Tirol; we saw pictures of them frequent in the roads; and sometimes of S. John Neopomucenus, the patron of bridges.

At Bolsano we drank some excellent wine, not much unlike that of Vienne in France. We had most pleasant views of vast plantations of vines about Bolsano on the sides of the hills; and the vallies were quite cover'd with them, especially on this side: they were kept low, and their branches tied to frames of wood. They grew in long narrow terraces, whose fronts were kept up with breast-walls of stone; and in this manner they were carried one row above another, *gradatim*, up the sides

BRIXEN. MOUNT BRENNER.

of the hill. The situation of the ground where these vines grow, is comparatively low, in respect of the great ascents we came to afterwards : and the vineyards, lying on the south side of these great ascents, have the full influence of the sun, and are at the same time defended from the cold attacks of the north winds ; so that the grapes and other fruits arrive to a great and early maturity.

As we came on, we found the mountains rise to a vast height ; some sides of the rocks were as perpendicular as a wall.

Brixen.

FROM Verona to Brixen are fourteen posts. We had here the most delicate bread I ever tasted in any place ; and very good wine. Soon after, the vines began to cease ; and now we had great numbers of firs on each hand, with gooseberries, barberries, &c. by the road sides. I observed that the young twigs of the ash-trees were cut off, which I was told they took and dried to feed their sheep with. In one place they were putting up some pales ; and the ends of the posts that were to go into the ground they burnt till they were black, which would secure them from being rotted so soon by the moisture of the earth, as they would otherwise be. I have understood since, that this is practised in some parts of England ; but it is not so in the parts where I have been most acquainted.

When we had gained the ascent of the mountain Brenner, which is the highest part of the Alps in this road, we found ourselves perfectly in another climate ; the air was as cold the twentieth of May there, as in February with us. The summits of the mountain on each hand (which were yet higher than the road part) were all covered with snow ; and tho' we had eaten ripe cherries the day before at Bollano, we found the trees here but beginning to bloom. Crucifixes, oratories, and vows, were very frequent in these parts, by the road side.

We had now traced the Adige, frequently close by the side of it, quite up to its fountain-head. It is of a great breadth at Verona ; and it was pleasant enough to observe by what degrees it lessen'd, still as we got above the mouths of the several other rivers, and lesser brooks, which emptied themselves into it, till at last it was no wider than a common ditch. The head of the Adige is but part of another stream, that throws itself in a spout from

from the side of a rock; the other part of which stream does not form (as Misson says it does), but falls into, the beginning of the river Inn, which runs along the other side of the road, and goes down to Inspruck.

The firs continued all along the mountains on each hand, almost all the way to Inspruck.

I N S P R U C K.

HERE we saw the roof of the porch before the chancery, covered with plates of gold, or what they do at least pretend to be such; of which there are already accounts published.

The monument of the emperor Maximilian, and the statues of copper in a church of the Franciscans, larger than the life, representing great persons related to that emperor, are a noble sight: they stand in two rows, on each side as you go up the middle of the church, and have a very magnificent appearance.

The prospect of Inspruck, at our descent from the mountain towards it, is very pleasant; from Brixen hither, about seven posts, and again from hence to Ober Memingen, about two posts further, we had much precipice.

AT Ober Memingen, a little place, the host had built a chapel opposite to his house, and a grotto at a little distance, with cisterns for fish, each having a pipe for a supply of fresh water. Between Nossereit and Lermes, the two next posts, we had great precipices; the vallies were filled with firs. Somewhere hereabouts we saw a statue of Christ, for a fountain, with the water spouting out of his side.

AT Fiesä, a good town, six posts distant from Inspruck, is a convent of Benedictines. Here the mountains begun to lessen and leave us, going off from us on each hand. The firs still continued all along the grounds; we travelled through several woods of them.

We

M I N D E L H E I M. A U G S B U R G.

We passed along the confines of Bavaria, leaving them on the right hand going from Fiesla to Hurlach. We left Mindelheim [the duke of Marlborough's principality] on our left.

From Hurlach to Augsburg all is an even plain of about fifteen miles. Here the French encamped, before the battle of Blenheim: we saw some remains of their works. We had a palace of the elector of Bavaria within view, on our right.

From Inspruck to Augsburg are fifteen posts and a half.

A U G S B U R G.

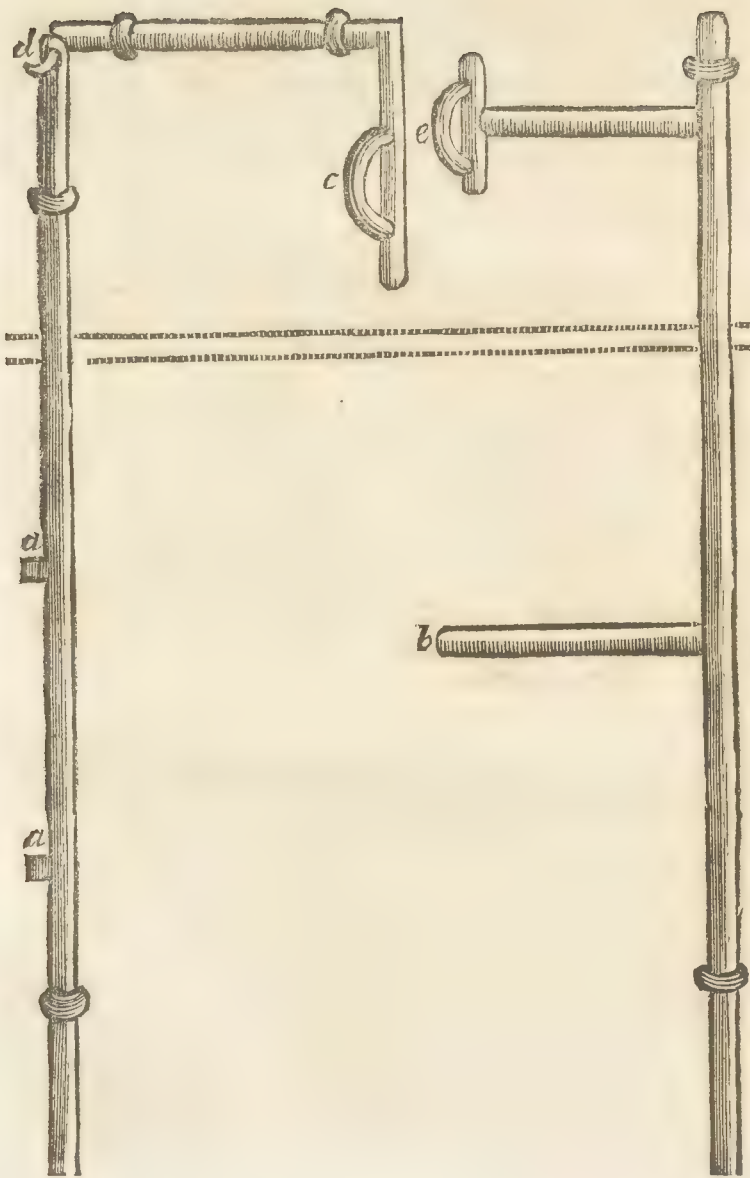
AUGSBURG lies just by the confines of Bavaria. It is a handsome city, with fair wide streets, especially the Wine-market Street, so called from a storehouse of wine, a handsome fabrick, that is in it. There are two handsome fountains in this street, one with the figures of Mercury and Cupid in copper; the other with those of Hercules killing the Hydra; Cupids with Swans; Tritons and Nymphs: one of the nymphs is squeezing water out of her hair; another is wringing a cloth; the third is pouring water.

On the front of the arsenal is St. Michael and the Devil, in copper.

The Hôtel de Ville is a rich structure, adorned with paintings of the several forms of government, and other subjects. There are marble pillars, with the capitals and bases of brass, of the Corinthian order. The stoves in the several apartments are finely adorned with pillars, bas-reliefs, &c.

The Secret, or Private Gate, is a curiosity they shew to strangers, and boast much of. To come to it from without, you pass through two doors, by the sentinel's box: then you come to the first gate that opens by the machinery; then you go over a bridge of forty-three paces: eleven paces further, there is a little iron gate; then immediately is a draw-bridge; when the draw-bridge is let down, the iron gate opens, without any body near it, and that shuts as the bridge is drawn up again: then the first great gate opens; after that, two more, at a few paces distance from each other. As soon as the second opens, the





the first shuts, and so on. There is an iron stay, which suffers the gate to open only so far as to let in one person at a time. Each gate is governed by two powers, one to unbolt and bolt, the other to open and shut; and these are managed in a gallery above, so that you see them open and shut, as tho' it were by enchantment; for no-body is near them. The bar which is for bolting and unbolting, is placed perpendicularly along the edge of the gate, and is moved up and down to unbolt and bolt, having knobs or knuts on it [a] [a] that slip into sockets. [See the scheme.] That bar which is for opening and shutting is placed behind, toward the heel of the gate, and the gate is opened by the branch marked [b]. The manner of moving each bar is thus. By pulling the handle [c], at the same time that it comes towards you, it is raised upwards; and with it is raised the hook [d], which pulls up the bar that is joined to it, and brings the knobs [a] [a] out of their sockets. By pulling the handle [e] towards you, at the same time the branch [b] is brought forward, and brings the door along with it, so far as it is intended to open. In the place of the pricked lines, is the floor of a gallery, where they stand to move the bolts, which pass thro' the floor of the gallery.

The machinery that raises the bridge, and lets it down, is in an upper room; it is inclosed in a case, and the whole of it is not to be seen: we see no more of it than an iron wheel with teeth, turned round by a winch, and this managed by a young girl; a child might do it, it goes so easy. The first gate I mentioned [that before you come to the bridge] is opened from within, about six paces distant from it. Any may go out of this gate that will, but none may come in [in times of disturbance] without particular leave of the governor. The reverse of Janua Ditis. This work, they told us, was performed by a smith of the Tirol, two hundred years ago; was never repaired since, and all continues firm.

There are in this town three water-towers, in which the water is raised by engines a hundred and thirty foot.

The soldiers of the garrison have little houses built for them in the nature of barracks, like the cells of the Carthusians, four hundred in number, which make streets of themselves in one part of the town.

All orders, degrees, and conditions of persons in Augsburg are distinguished by their proper dresses. The women's are many of them very odd and uncommon, but some of them very pretty. They sell there prints done upon pieces of pasteboard, and washed, representing their several dresses; a set of them looks like a pack of cards. We saw there an experiment for extinguishing fire. They had made a fabrick of boards set round with faggots, dry cloven wood, and other combustible matter; the boards were singed within, that they might sooner take fire: when all was thoroughly on fire, they threw on a little barrel, it made a small explosion, and the fire immediately abated; but, continuing still to burn at one end, they threw in another barrel, and it was all extinguished. The same, I am told, has since been performed here in England.

* Or Donau-
worth. When we had come about two posts from Augsburg, we entered on a fine plain in view of Donawert * and Schellenberg, signalized by the duke of Marlborough's great victory there. Some works of the French were still remaining. We went thro' Donawert, having first passed over the Danube by a bridge: the Danube is but narrow here. There is a wood of oaks on one side of the French intrenchments; we went thro' part of it. We passed through several woods afterwards, whose underwoods were chiefly juniper.

There is a convent of Benedictines about a *stun* † and a half from Donawert.

We had very bad roads till we came almost to Memdingen, [four posts from Augsburg.] We were four hours in coming this post.

Memdingen. At Memdingen we saw storks on the tops of the houses, as in Holland. We observed some fir-poles placed at several doors, which we were told were a compliment to young maids by their lovers, on May-day. We were there the 29th of May, N. S.

Not only some of the customs in Germany have an affinity with ours, but the complexion of the inhabitants, and the face of the country itself resembles ours, more than I have seen

† A *stun*, or *stundt*, is half a German mile; that is, two miles and a half, or three miles English: I take it to be three measured miles.

in any other country. The general look of their buildings, (many of them timber) and particularly that of their villages, and the furniture in their inns, is very much like what we meet with in the old ones among us: some of the old dresses too; as ruffs about the neck, and several other particulars, give one reason to believe, that some parts of Germany are now a good deal like what England was a hundred years ago. The affinity between the German language and the old English, both in expression and character, is generally known.

On this side Memdingen we passed through several woods of Oetingen. pines, &c. At Oetingen, three quarters of a post more this way, we observed many of the prince's palace-windows much broken, which we were told were with hail-stones of above an inch diameter, about a month before we were there: other houses had suffered; but this being higher, is most exposed.

There are vast woods of firs towards Creilshemb; this place ^{Creilshemb.} is subject to the prince of Anspach, and the inhabitants are all Lutherans. After this, we met with several woods of oaks, &c. There is a pleasant valley below the road as you come to Mergenthal. The view of this place at a distance is like that of Inspruck.

Hereabouts, and further on towards Miltenberg, we found ^{Miltenberg.} vines again. The last-mentioned place is subject to the elector of Mentz; it is all one long street, called a league in length, turning along the skirts of a mountain.

From Miltenberg we passed the Maine in a ferry; thence to Aschaffenberg, a pleasant vale by it, planted with vines and tobacco, with corn interspersed: the river Maine running all along on one side. After this, a sandy way brought us to Hanau, a handsome town, subject to its own count. Most of ^{Hanau.} the inhabitants are protestants, and several of them are French refugees. A fine palace of the count's is about a mile from it, with good gardens after the French manner. Guards were at the gate. Corn, and in some parts tobacco, continued all the way to Francfort.

From Augsburg to Francfort are sixteen posts and a quarter.

F R A N C F O R T.

THERE are four towers marking the extent of the liberties of this city, four several ways, at some distance from it. Saxhausen [or Sachsenhausen] is situated with respect to Francfort, as Southwark is to London, the river Maine parting them.

In the Lutheran church there is a good deal of painting, and some sculpture. The cieling, and the fronts of the galleries, are painted with Scripture history: the altar-piece is our Saviour's passion in the garden: the altar is of black marble; the pulpit and reading-desk are marble. There is the figure of Christ, with a globe, and a crucifix; both of alabaster; and a picture of S. Paul.

The city is of the finer sort, well peopled, and has a considerable appearance of business.

From Francfort we took a boat to Cologne, for which we paid forty dollars. The first night from Francfort we lay at Risseilstein, a village two hours short of Mentz. Next morning we saw a great number of people going on devotion to some Madonna; it was said there were two thousand of them: I suppose it was some festival they observe there in honour of the Blessed Virgin, June 6, N. S.

The Maine and the Rhine join just before we come to Mentz, or Mayence. The villa of the elector, and the convent of the Carthusians, are opposite to the mouth of the Maine, where it falls into the Rhine.

Hockham.

We passed by Hockham hereabouts; which place being famous for good wine, is the occasion that the best old Rhenish wines are among us called Old Hock.

A bridge of boats goes across the river, which is there very broad, from Mentz to Cassel: they loosened some of the boats which help to support the bridge, and separated them to make room for our boat to pass between them.

Rats Tower.

We passed by the Rats Tower (of which the story is well known) near Bingen. It is on a little island in the midst of the

COBLENTZ. COLOGNE.

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the Rhine. There is a dangerous place in the river, a whirlpool, a little before we come to this place.

The mountains here were very high, and close to the river on each side.

C O B L E N T Z.

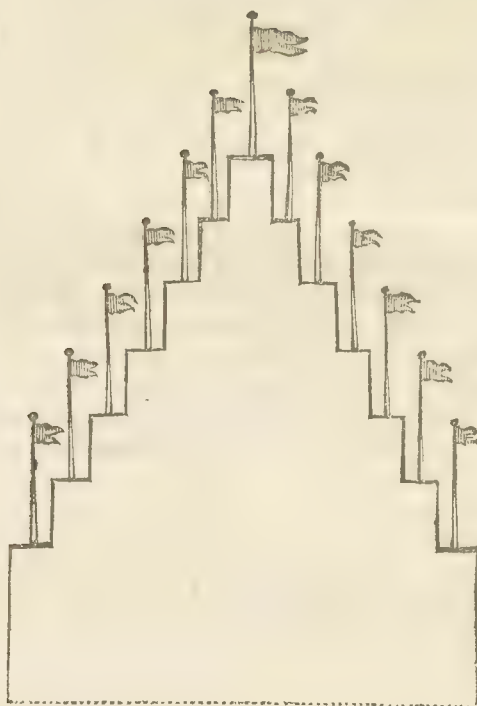
COBLENTZ is very pleasantly situated, in an angle where the Rhine and Moselle meet: and is therefore called Confluentia, or Confluentes, à *Confluxu duorum Fluminum*.

Over against Coblentz, on the other side of the Rhine, is a strong castle, on a high craggy situation, called Ebreimbrestein *. * Or Ebreimbrestein; in de Fer's Map, Hermensstein. There is a palace of the archbishop of Triers at the bottom of it, just on the side of the Rhine. About Bonn, the country on the sides of the river began to grow flat, it having been hilly and mountainous for a considerable time before.

C O L O G N E.

AT Cologne the women go veiled, as in Italy; there is a large piazza [or square] in this city, and a lesser one not far off it, which lie, in respect of one another, much in the manner as the Piazza Navona, and Campo di Fiore at Rome do. The buildings here have very steep roofs, so that the gable-ends [or pediments] make a very sharp angle at the top. The slope of these gable-ends, instead of being one continued line, is formed into steps; upon each of which is placed a pinnacle, or banner, as represented in the following cut, and has a tawdry trifling appearance.

The



The Dome, what is done of it, is fine in the Gothick way, in the manner of that at Milan, but is not half finished, tho' of an old foundation. The canons there are all princes or counts. The bodies of the three kings [already mentioned] removed hither from Milan, are kept with great veneration : a canon is always present at the shewing them. Prince Nassau presided when we were there. The names they give them are Gaspar, Melchior, and Balthazar, and these names are frequent among the people of that neighbourhood.

There are great numbers of juniper-trees hereabouts, and the Genevre, or (as we call it) Geneva or Gin, which is a compound spirit from the juniper-berries, is here to be had in
the

DUSSELDORP. NIMEGUEN.

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the greatest perfection; the Cologne Genevre being generally esteemed the most excellent.

At DUSSELDORP there is an equestral statue of the elector Duffeldorp. Palatine in the piazza.

KAYSERSWAERT, two hours from Duffeldorp, is a pass. Kayserfwaert. This place was bombarded by the allies in 1703. There is an island, not far off, in the Rhine, which they upon that occasion possessed themselves of. The place is subject to the elector of Cologne.

ROERWORT, at the mouth of the Roer, is another pass: Roerwort. this is subject to the king of Prussia.

SHENKINSHANS, a little island in the Rhine, was the first Shenkinshans. ground in Gelderland we touched upon. There is a toll there of a sol and a half per head. By reason of contrary winds, our boat could not come on, so we left it, and walked three miles to Nimeguen; and though the sun shone, and it was then the tenth of June, N. S. yet the wind was so cold, that we thought fit to wear our cloaks all the way, and found them very comfortable.

N I M E G U E N.

WE came to Nimeguen by a ferry across the Wahl, which is a branch of the Rhine, and parts from it at the Fort de Schenck. The first streets of this city we came into, have a considerable ascent from the river: in the middle of the town is a spacious square, with handsome buildings about it.

The Calvinists here have organs in their church; no altar or communion-table is continually kept there; but they bring one in when they have occasion to use it. The having of organs we afterwards found to be general in the churches of Holland. We afterwards passed by Lovestein, or Lovenstein, a confinement for the state-prisoners, just at the mouth of the Maese.

DORT,

Dort.

DORT, or Dordrecht, famous for the synod there in 1618, was the first city of Holland we came into; it is pleasant and very clean, as indeed all the cities in Holland are.

One would think they were little dealers here in roast-meat: we were to have a few pigeons roasted at our inn; they had never a spit in the house; and after a long search they could find no better a utensil to serve for one than a piece of a pitch'd rope: I think some body's sword at last acted its part as well as Hudibras's dagger.

I am now come to a country so near our own, and so well known to those of our nation, that I shall detain the reader with only a very few cursory observations.

R O T T E R D A M.

WHAT stay we made in Holland was chiefly at Rotterdam, where, instead of idle abbés sauntering about the streets, (a sight we had been pretty much us'd to) every thing that had life was now busy; all were at work; not only men, women, and children, but dogs and goats; for these I observ'd drawing burdens on little carriages along the streets: for the Dutch, together with their industry, shew themselves to have learnt the art of making their heads save their hands, as is seen in their mills for sawing of timber and for other purposes, whereby a great deal of manual labour as well as expence is sav'd, in comparison to what is employ'd in other places. And, as when a man has got a thing with difficulty, we say he has got it *out of the fire*, so, on the other hand, they have in the literal sense got their territory out of the water, and with art and industry maintain their possession of it. The indefatigable patience of this people is a good deal seen in the works of their painters, who, if they want the graceful design of the Italians, make the best amends they can in the utmost height of finishing, in which they have outdone all the world, and indeed performed miracles; as fully appears by the great numbers of their pieces that are in England, as well as in those abroad.

How

How numerous the men of wit may be among them, I know not; but they have given a considerable instance of the value and esteem they have for such as are so, in the copper statue they have erected of Erasmus in his native city: it is a whole-length figure, on a pedestal of marble, with a book in his hand, in the action of turning over the leaf. There are four inscriptions under this statue; one is,

DESIDERIO ERASMO, MAGNO SCIENTIARVM ATQVE LITERATURAE POLITIORIS VINDICI ET INSTAVRATORI VIRO SAECVLI SVI PRIMARIO, CIVI OMNIVM PRAESTANTISSIMO, AC NOMINIS IMMORTALITATEM SCRIPTIS AEVITERNIS JURE CONSECVTO, S. P. Q. ROTERODAMVS NE QVOD TANTIS APVD SE SVOSQVE POSTERIS VIRTVTIBVS PRAEMIVM DEESSET, STATVAM HANC EX AERE PVBLICO ERIGENDAM CVRAVERVNT.

“ To Desiderius Erasmus, the Great Patron and Restorer of
“ polite Literature, a man the most eminent of his age, the
“ best of Citizens, one who by his never-dying Writings has
“ justly procured Immortality to his Name; the Senate and
“ People of Rotterdam, that a Reward of so great Virtues
“ might ever subsist among them and their Posterity, have
“ caused this statue to be erected at the publick Cost.”

On another side the pedestal are the following lines, which I believe will hardly be thought in any measure equal to the subject:

*Barbariae talem se debellator Erasmus,
Maxima laus Batavi nominis, ore tulit.
Reddidit en fatis ars oblectata sinistris
De tanto spoliū nata quod urna viro est.
Ingenii caeleste jubar, majusque caduco
Tempore qui reddat solus Erasmus erit.*

In English thus;

Here stands Erasmus, who did high advance
The Belgic name, and beat down ignorance.

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T

See

See Art, here striving with the Fates unkind,
Shews the great spoil, which in the grave's confin'd.
But would you his immortal wisdom show?
That's what Erasmus' self alone can do.

On the other two sides are inscriptions in Dutch.

On the front of a little house not far off the statue, where they say he was born, are these lines:

*Ædibus his ortus, mundum decoravit Erasmus,
Artibus ingenuis, religione, fide.
Fatalis series nobis invidit Erasmus,
At desiderium tollere non potuit.*

* For had it been with a capital, the allusion to his name had been more evident.

desiderium with a little *d*, as aiming at a concealment of the pun*; which yet must be understood, or the joke's all spoiled. The pun, which concludes this epigram, makes a thorow translation of it impracticable: and the English reader may take my word for it, that he suffers nothing by the loss.

In the great church of Rotterdam is a monument erected by a lady of that place to an English youth who died in her house; and in the inscription there is this passage, - - - - -
- - - - - *quâ exemplum statuit in se illustre quàm sanctissimè
fœdus inter Anglos Batavosque colat Belgia, neque minus privatis
beneficiis & benevolentia quam sociis armis certet obsequare.* - - -
- - - - - “whereby she resolved to render herself an illustrious example, shewing after how sacred a manner Holland observes the league between the English and the Dutch; which they endeavour to ratify, not less by private good offices, than by their confederate arms.”

There is fine brass-work in this church, separating the nave from what was antiently the choir; there they now catechise and marry. There is a large organ in this church, with another smaller one.

The English church in this city is a very neat and pleasant structure: I observed an appearance of greater devotion here, and in the English chapel at Leghorn, than what is generally seen in our churches in England; which seemed to me as if
6 their

their zeal were actuated and invigorated by a sort of Antiperistasis, of people zealous in a different way surrounding them.

The fronts of the houses in Rotterdam, and other towns of Holland, are built inclining: when I first observed them so, I thought it was by accident, thro' some settling of the foundation, many of them being built on piles: but finding them generally so, I was told, upon enquiry, that they were designedly so built, the better to shed off the wet, that it might not run down to the foundation.

A M S T E R D A M.

I Was but one day in Amsterdam, so could not see many particular things; but by its general appearance it seemed to me in some respects the finest city I have seen. If there be no very extraordinary publick buildings except the Stadt-house, (which is indeed a noble structure) or many private ones of such superior rank as in other places would be called palaces, the uniform beauty of the city in general is very great.

The principal streets, which are the Kayser's Graft, the Heer's Graft, and the Prince's Graft, are indeed surprizingly fine; they are called near two miles long, much upon a parallel (as I remember) to one another, and of a great breadth. The houses on each side are high, and very well built; a large canal going all along the middle of the street, with handsome bridges over it at suitable distances. On each side of the canal, between it and the houses, is a spacious walk adorned with shady trees. This manner of disposition is common to most of the cities and towns in Holland, but the vast length and spaciousness of these is what gives them a preference to all others.

The beauty of the Stadt-house seemed to me greater within than without. It has on the outside a double row of pilasters, (one above another) both of the Corinthian order: or, whether the upper may not be Composite, I cannot be positive. The windows are all plain; the slope of the roof is all seen, which gives it a naked look, and seems to want a balustrade, or an Attic, to intercept the sight of (at least) some part of it.

There is no great gate; but they give this reason for it, that in case of a popular rising, it should not be so easily surprized.

There is a portico below at the entrance, with four Cariatides in good attitudes; also a bas-relief of Solomon's Wisdom, and two others. There are pilasters and other ornaments, all of white marble.

There is a great Atlas too on the outside, with other figures in copper.

The great hall above is finely adorned, having a representation of Justice at one end, and of Peace at the other, with several figures about each, all of marble; there is a double row of Corinthian pilasters fluted, with festoons, &c. and a great Atlas of marble placed aloft at the upper end. On the floor are hemispheres, described by lines of brass inserted in the marble pavement. A portico or gallery goes round the hall, upon the same floor in which are bas-reliefs, with festoons, &c. Out of this there go doors into the several chambers. The hall and portico are all of white marble. The cieling of the hall is painted, and there are several paintings in the portico and chambers, some by Mynheer Flinck, father to the late famous virtuoso in Rotterdam. There is a picture in one of the rooms, of M. Curius rejecting the gold of the Samnites, and under it is written *Markus Kurius burghomaster van Rome*, [of Rome.]

They shewed us a chamber where people are married in presence of the magistrates; that is, those that are not of the communion of that country, and whom therefore their priests cannot marry, and so they are married before the magistrate.

Another chamber there is, out of which criminals, condemned to die, are conducted through a balcony to a scaffold erected before it, upon which they are executed. In the marble floor are swords inlaid, and other devices relating to the execution of justice, and the power of the magistrate. Higher yet, in another story, they shewed us an armory, where they told us were arms for eighty thousand men; they did not make the appearance of such a number; they were indeed not seen to advantage, being all cup-boarded up. There are some old suits of armour, placed in ranks in an open chamber, but nothing extraordinary.

There are chimes in this Stadt-house which are much celebrated; there are thirty-six bells and sixty hammers. Tunes go upon them at every hour, and every quarter; these are performed

formed for the most part by clock-work ; but there are some certain times, at which a man plays tunes upon them by the help of keys, as on a harpsichord.

There is a fine view of the city and of the harbour from the highest part of this building : the ships do as it were embrace one side of the town, and wind-mills the other.

Under the Stadt-house are the prisons, out of which they look thro' strong double grates into a passage that goes round ; on the outside of which is a strong wall ; beyond that again is the general out-wall of the building.

In the torture-room, they shewed the ropes for stretching, vast weights to hang at the toes, and machines for squeezing. There is a whipping-post in the same room, to which the criminal's hands are tied, with an iron hoop for his middle, and others for the ancles. There is a leather to defend women's breasts. There are tables, and other conveniencies, at a little distance, in the same room, where they write the confessions. Close by, there is a room to strip those who are to be whipped, whence come out the men only in their breeches, and the women only in their petticoats and breast-piece. The whole is a vast pile of building ; and it is hard to conceive how it was possible to make a foundation here to support it, where the ground is not firm enough to bear an ordinary dwelling-house, without driving in piles to set it upon. Mr. Evelyn, in his discourse of forest-trees, ch. xxii. tells us, that there are no fewer than thirteen thousand six hundred and fifty-nine great masts of fir driven into the ground, to make the foundation of this Stadt-house.

The Spin-house, which strangers are generally taken to see, Spin-house. is a handsome building. A little before we were there, such enormities had been committed in the musick-houses, that they were put down ; and at the same time a draught was made, from amongst those that frequented them, to be disposed of in the Spin-house. There the lasses sat very orderly at work : the most heinous offenders separated from the others : those in the inner apartments the governor told us were such as merited death rather than that confinement only ; and that some of them were likely to remain there during life. Many of the faces were much out of repair, noses fallen, &c. At our coming

coming away, the governor struck up a psalm, the lasses laid down their work, and joined very demurely. They seemed to be under good government, and much in awe.

The Exchange of Amsterdam is much cried up there, but it is inferior in magnificence to the Royal Exchange of London: it is of an oblong figure; and enclosed with a portico, as our's is.

I saw several coach-bodies there drawn upon sledges; they do not use wheels, to avoid shaking the foundations of the houses, which are built upon piles; and these so numerous, and fixed there at so excessive a charge, that Mr. Evelyn says, some report that the foundations of their houses cost as much as what is erected on them.

L E Y D E N.

LEYDEN is a fine and very pleasant city; it has not so great a hurry of business as the two last mentioned have.

The fame of its university, particularly for the study of physick, is known to every body; and the learned professor, Dr. Boerhaave, is a great ornament to it.

Their physic-garden is not large, but is copiously furnished with curious plants.

Anatomy-
school.

In the anatomy-school are great variety of skeletons, of men, women, and animals. Some urns, lamps, &c. common elsewhere. They shew there what they call a Remora, and other natural curiosities, of which they give a printed catalogue. The Remora, if this be one, is a small round fish, with a tail and head somewhat like a bird, the skin prettily marked in hexagons. It is said to stop ships in their course, from whence it has its name.

Burgh.

What they call the Burgh is a low round tower, or the remains of a higher; it has now no covering, and is said to be an antient Roman fabrick: but it seems much more modern, if the brick-work which is formed into arches round the inside of it, be of equal date with the rest. A labyrinth of hedges now fills the area, with an arbor in the centre: they told me it was formerly a guard to a pass of the Rhine, which then run between that and the town. It stands on a little ascent.

Monseigneur

Monfieur de la Cour, a gentleman of Leyden, a very curious and obliging perfon, has a fine collection of pictures, moft of them of the Dutch mafters, and fome flower-pieces done by a female artift [I have forgot her name] which are exceeding good. Befide the garden adjoining to his houfe, he has a large one, at fome diftance, in which he is particularly curious, for raifing the beft of all forts of fruits. He had grapes ripe in May; when we were there in June, they were all gone, and the leaves brown as in autumn. The heat of the ftoves, which accelerate them, is regulated by thermometers. He raifes the ananas, and feveral other curiofities. He treated us with excellent wine; nor was his water a lefs compliment; the fountains playing all the while in a large bafon, which is not very frequent in the Dutch gardens; for, the country being flat, the water is all raifed by force; not without a confiderable expence.

H A G U E.

THE Hague is the genteefteft town in Holland; this is the place for thofe who have eftates to fpend, as the great trading ones are the places to get them in. It is called only a village, but it is a moft beautiful one; and the feveral ways that lead to it, whether by land or water, are as pleafant as can be imagined. The houfe of the princes of Orange, called the Maifon du Bois, becaufe it ftands in a wood, is a little way out of town, and is a moft pleafing retirement; it has a great deal of painting, and fome very good.

From the Hague to Scheveling, a little fifher-town by the fea-fide, the road, about a mile in length, is perfectly like a walk in a garden, raifed in the middle, and finely planted on each fide; and in the midway is a circular area, very prettily adorned.

From Rotterdam, we went out one day to Tergauw, a pretty Tergauw town, and well peopled; the moft remarkable thing there is the great church, famous for its windows of ftained glafs. They are one and thirty in number; the fubjects painted in them are hiftories, fcriptural and others; one of them was given by K. Philip and Q. Mary of England: the upper part represents

sents the consecration of Solomon's Temple; the lower, the Last Supper.

The way from Rotterdam thither, which is about twelve miles, is all paved with clinkers*, adorned with trees on each hand (many of them chefnuts), and country-seats of the citizens of Rotterdam, &c. For variety, we returned by another road, over a narrow high-raised way, along the side of the river Yssel, which we crossed in a ferry.

There are in the United Provinces three towns of refuge, called (as I remember) Ysselstein, Vianen, and Cuilemburg. These were once an asylum to all offenders, as we were told, and are still so to some; but the most enormous, as murderers, burners of houses, &c. have now no refuge in them. We passed in sight of the first of them in our return from Tergauw to Rotterdam.

The criminals in Holland are executed in the great towns, immediately after sentence, without being remanded to prison, as with us, and in presence of the magistrates; for which purpose scaffolds are erected, adjoining to the town-houses, and are generally removed when the execution is over; but in some they remain, as at Haarlem, Tergauw, &c. and where they do so, we were told it is an indication that no person was ever known to have suffered wrongfully in such places. If this be really the case, it seems a sort of slur upon the others; therefore I would rather suppose they have some other reason for it. As soon as the execution is over, the bodies are carried out of town, and exposed near the publick road in such manner as they were executed, whether on gallows or wheel, &c. and there they remain till they rot away: and it is the same in Germany. But I have been told, that those that are beheaded are buried, without being exposed. The women are not hanged, but strangled: the manner is thus; the woman is placed with her back up to a post, and a cord is put about her neck, and drawn through a hole in the post, and there twisted with a stick, till she is strangled, and she is then left. We saw several of them so exposed, hard by Delph. I have been told that it was once

* A sort of narrow bricks which are made on purpose for paving, and are often brought into England for that purpose, and called here Flanders bricks.

the hard lot of a poor young fellow there to be obliged to strangle his own sweetheart : his love, and concern, and reluctance, so distracted and enfeebled him, that he was much unable to perform his office, and so put the poor creature to twice the pain that one who had lov'd her less would have done.

When we were at Rotterdam we went to visit that ingenious and most indefatigably curious artist, Mr. Vanderwerf, [since dead] and saw several of his performances ; as his chief perfection was in the finishing part, he would not let us see any thing of his work but what was finished.

Cardinal Ottoboni had got one of his pieces at Rome, and made Signor Trevisani do one of the same size for a trial in that elaborate way, and they were both expos'd together among other pictures at a publick feast of one of the convents *. It was no disgrace to Milton not to have rhymed like Dryden ; and he knew better things than to have entered upon such a trial.

We saw as many of Mr. Flinck's admirable collection of drawings as could be well seen in about three hours. He was a very obliging gentleman ; his collection upon his decease was bought by the duke of Devonshire.

We were detained some time in Rotterdam by contrary winds, and set sail at last with the wind at S.W. in the William and Mary yacht, Capt. Moses commander. We left Rotterdam July 5, N. S. about ten in the morning, and could not reach Helvoet-Sluis till the eighth about four in the morning : there we were detained by winds directly contrary till the thirteenth, when about four in the morning we set sail again with the wind S. W. in hopes of a favourable change with the new moon ; but it continued still so violently contrary, that we came not to Grays till the sixteenth, and in the night to Greenwich, where we left the yacht on the seventeenth, and arrived in the boat at the Tower of London, about ten o'clock in the morning. Our captain told us, that in forty years that he had used the sea, he did not remember to have had such a summer's voyage.

* It is a custom at the feasts of the convents or other societies, to have fine rich hangings, and fine pictures, which their friends lend 'em upon the occasion, hung up in the most conspicuous places of their convent, &c.

As we were drawing near home, I was reading in the yacht Guarini's *Pastor Fido*, and coming to that speech of Carino in the beginning of the fifth act, where he sets forth the pleasing sentiments he had upon his arrival in his native country; I found myself so much interested in it, that I attempted part of it in English, with the change only of Britain for Arcadia.

*O, da me piu d' ogn' altra amata e cara,
Più d' ogn' altra gentil terra d' Arcadia,
Che co' l' piè tocco, e con la mente inchino;
Se ne' confini tuoi, madre gentile,
Foss' io giunto a chiusi occhi, anco t' havrei
Troppo ben conosciuto, così tosto
M' e corso per le vene un certo amico
Consentimento incognito e latente,
Si pien di tenerezza, e di diletto,
Che l' ha sentito in ogni fibra il sangue.*

Hail fairest Britain! whom I prize above
All other lands, and whom I dearest love;
Hail sweetest native isle! whose much-lov'd shores
My ravish'd feet now touch, and soul adores:
Had I been blind-fold on thy confines thrown,
Thee, thee, dear soil, by instinct I had known.
Such a soft, friendly, secret sympathy
Strait ran thro' ev'ry vein, and witness'd thee.
A more than filial fondness seiz'd my breast,
And ev'ry fibre my delight confess'd.

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ANTIQUES

ANTIQUES

IN BOTH

VOLUMES.

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Ad Pag. 126.

I HAVE taken notice that the being curious in building churches east and west, and placing the principal altar at the east end of the church, is not a superstition of Italian growth. I had a view to Italy as it is at present; where (as I have said) there is no regard had to the east, in the situation of the churches or altars: tho' some may possibly wonder how they came to drop this, when they retained so many other rites, which were used by the antient heathens; among whom the practice of turning themselves toward the east, in their adorations, seems undoubtedly to have been in use. Vitruvius, l. iv. c. 5. lays it down as a rule, to be carefully observed by the temple-architects, *Aræ spectent ad orientem*; "Let the altars look toward the east:" which Benedictus Averanius, an Italian himself, and a learned professor at Pisa, in his dissertations, represents more explicitly in these words; *Vitruvius ita præcipit ædificanda templa, ut orantes orientem spectare cogerentur* *. "Vitruvius directs temples to be built in such manner, that those who came to pay their devotions there, should be forced to look toward the east." At the same time he produces an instance of this practice being what they were at that time familiarly acquainted with, by citing a passage out of Virgil, in his XII Æneid; where, speaking of Æneas and Latinus, ratifying the league they had entered into, he describes them as turning their faces toward the east, at the invocation of the deities;

* Dissert. VII. in Euripidem.

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*Illi ad surgentem conversi lumina solem,
Dant fruges manibus salsas, & tempora ferro
Summa notant pecudum, paterisque altaria libant;
Tum pius Aeneas stricte sic ense percutur.*

Then, to the rising sun he turns his eyes,
And strews the beasts, design'd for sacrifice,
With salt, and meal: with like officious care
He marks their foreheads, and he clips their hair.
Betwixt their horns the purple wine he sheds,
With the same gen'rous juice the flame he feeds.
Æneas then unsheath'd his shining sword,
And thus with pious pray'rs the gods ador'd.

DRYDEN.

* Some pamphlets lately published under those titles.

But I shall leave this subject to the authors of Alkibla*, and the Kebla*, and the Anatomy of the Kebla*: with this observation only, that if the motto of that Anatomy [*Tendimus in LATIUM!*] be designed to insinuate a censure upon the practice of worshipping east-ward, as having a tendency to popery, it is not proper: for, whatever superstition he may imagine that practice to be chargeable with, it can never be called a popish superstition, because (as I have already mentioned) it is not at all observed either in Rome, or in any other part of Italy.

Ad Pag. 163.

I have spoken of the Greek *σῆγμα* thus described [C] as being the old *σῆγμα*, in opposition to the other, described thus [Z]; and old it is, with respect to modern practice: for, though since the revival of learning in Europe, the [Z] has been more used than the [C]; yet in inscriptions, and written books of several centuries before, the [C] was used almost universally. But, as the [Z] is more in modern use, so I find it is likewise more antient than the [C]; and that the [C] was introduced only for its being more readily made than the other, as being struck at one stroke of the pen. At what time it was that the [C] was introduced, and likewise the [L] *quadrum*, together

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together with other particulars concerning the several ways of describing the *σῆγμα* at several times, may be seen in father Montfaucon's *Palæographia Græca*, l. ii. p. 153. I have here given part of what he says upon the subject, in his own words.

Σ sic vulgo scribitur in numismatibus & tabulis marmoreis ante Cæsarum ævum, exceptis aliquot exemplis Ionicæ veteris formæ. - - - - - in numismatibus item Julii Cæsaris Σ ita scriptum cernitur. Verum quia hanc formam concinne depingere difficile est; binæ aliæ in nummis & inscriptionibus Augusti ævo effectis novatæ deprehenduntur, videlicet Γ quadram, ac frequentius C Latinum, ut uno ductu exarari posset. Forma C in marmoribus Europæis a primò Christi sæculo frequentissime usurpabatur, in Græcis & orientalibus usus τς Σ ad quartum usque Christi sæculum perductus est; ita tamen ut C etiam persæpe adhibeatur: & utrobique Γ non infrequenter compareat, prima autem forma Σ a quinto sæculo raro usurpatur in marmoribus etiam orientalibus. In libris vero vetustioribus, quotquot unciali, ut vocant, charactere descripti sunt, C semper legitur, nam librarii faciliores brevioresque calami ductus sectati sunt. In hanc usque figuram suo jam tempore pervulgatam hæc Martialis.

Accipe lunata scriptum testudine sigma.

Ad Pag. 183.

To what I have said concerning the place of Scipio's retirement, I cannot forbear adding a very short description of the villa, as I find it given by Seneca in one of his epistles, written from the very place; together with some of the reflections he makes upon the lowliness of the villa, and upon the exalted character of that great man who had been possessor of it.

In ipsâ Scipionis Africana villâ jacens hæc tibi scribo, adoratæ manibus ejus & arca, quam sepulchrum esse tanti viri suspicor, animum quidem ejus in cælum, ex quo erat, rediisse persuadeo mihi: non quia magnos exercitus duxit, (hæc enim

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enim & Cambyſes furioſus, ac furore feliciter uſus habuit) ſed ob egregiam moderationem pietatemque, magis in illo admirabilem, cum reliquit patriam, quam cum defendit. - - - - - Vidi villam ſtructuram lapide quadrata, murum circumdatum ſilvæ, turres quoque in propugnaculum villæ utrimque ſubrectas. Cifternam ædificiis ac viridibus ſubditam, quæ ſufficere in uſum vel exercitus poſſet. Balneolum auguſtum, tenebricoſum ex conſuetudine antiquâ, non videbatur majoribus noſtris caldum, niſi obſcurum. Magna ergo me voluptas ſubit, contemplantem mores Scipionis ac noſtros. In hoc angulo ille Carthaginis horror, cui Roma debet, quod tantum ſemel capta eſt, abluebat corpus laboribus ruſticis feſſum: exercebat enim opere ſe, terramque (ut mos fuit priſcis) ipſe ſubigebat. Sub hoc ille tecto tam ſordido ſletit, hoc illum pavimentum tam vile ſuſtinuit. At nunc quis eſt, qui ſic lavari ſuſtineat? Pauper ſibi videtur ac ſordidus, niſi parietes magnis & pretioſis orbibus refulſerunt: niſi Alexandrina marmora Numidiæſis cruſtis diſtincta ſunt. - - - - - Eo deliciarum pervenimus ut niſi gemmas calcare nolimus. In hoc balneo Scipionis minimæ ſunt, rimæ magis quam fenestræ, muro lapideo exſectæ, ut ſine injuria munimenti, lumen admitterent. At nunc blattaria vocant balnea, ſi qua non ita aptata ſunt, ut totius diei ſolem fenestris ampliſſimis recipiant; - - - - - Quantæ nunc aliqui ruſticitatis damnant Scipionem, - - - - - O hominem calamitoſum! neſciit vivere! Seneca, ep. 86.

“ I write this to you in the very villa of Scipio Africanus,
 “ whither I am now retired; having paid my devotion to his
 “ manes, and to the tomb, wherein I ſuppoſe ſo great a man
 “ to have been buried. His ſoul, I am perſuaded, is returned
 “ to heaven, from whence it came; not becauſe he com-
 “ manded powerful armies (Cambyſes, a madman, ſucceſſful
 “ in his madneſs, did the ſame); but, for his uncommon
 “ moderation and piety, which in him became more admira-
 “ ble, when he left his country, than when he was defending
 “ it. - - - - -

“ I viewed the villa, built of plain ſquared ſtones;
 “ the wall which encompaſſes the grove; and the low
 “ towers which are built on each ſide for the defence of
 “ the villa: a cifterna, below the buildings and greens,
 “ that

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" that might suffice even for the use of an army. A bath
 " little and narrow, and gloomy, after the antient manner.
 " Our ancestors did not think a bath warm, if it were not
 " dusky. Hence, therefore, a vast pleasure possesses me,
 " while I contemplate Scipio's mind, and way of life, and
 " that which prevails now. In this corner did the terror of
 " Carthage, he to whom Rome owes its having been taken
 " but once, wash his body, fatigued with rural labours: for
 " he exercised himself with working; and (according to the
 " custom of the antients) tilled his ground himself. Under
 " this so sordid a roof did he stand; on this so mean a pave-
 " ment did he tread. But, who is he that would bear to
 " bathe so now? A man thinks himself poor and mean, un-
 " less the walls shine with circular pannels, large and costly;
 " unless there be marbles of Alexandria, inlaid with those of
 " Numidia. - - - - - We are brought to such a pitch of
 " delicacy now, that we cannot tread but upon precious stones.
 " In this bath of Scipio's are exceeding small chinks, rather
 " than windows, so cut in the stone wall, as to admit the
 " light, without hurting the building. But now they call the
 " baths *blattaria**, if they are not so fitted with spacious win-
 " dows as to admit the sun all the day long. - - - - -
 " Of what a coarse and rustick taste do they now-a-days
 " esteem Scipio to have been! - - - - - Alas, poor man!
 " he knew not what it was to live!"

* Infested with moths.

Ad Pag. 293.

To the inscription I have there given, containing the tri-
 umphal titles of Claudius Cæsar, and setting forth with how
 much ease, and how, without any loss, he had made the
 kings of Britain subject to him; it will not be amiss to
 add another, which in substance is the same with the above-
 mentioned. This I am now going to add is given by Alex-
 ander Donatus, and is to be seen in *Græv. Thesaur.* vol. III.
 p. 752. He tells us, it was dug up in the year 1641, near an
 arch, which was commonly called Arco di Portogallo, in
 the Via Flaminia, which has since been taken away. It was
 only a fragment [he calls it, *Ingens marmoris frustum, cum*
tri-

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triumphalibus titulis imperatoris Claudii] one side of it being lost, and the beginning of all the lines wanting; but he has restored them to what he esteems them to have been at first, [*genuine restituimus antiquitati.*] The antique part is in the larger letter, the modern reparation in the smaller.

TI. CLAUDIO. DRVSI. F. CAESARI
AVGVSTO. GERMANICO
PONTIFICI. MAXIMO. TRIB. POT. IX.
COS. V. IMPERATORI. XVI. P. P.
SENATVS. POPVLVSQVE. ROMANVS. QVOD
REGES. BRITANNIAE. PERDVELES. SINE
VLLA. IACTVRA. CELERITER. CEPERIT
GENTESQVE. EXTREMARUM. ORCHADVM
PRIMUS. INDICIO. FACTO. R. IMPERIO. ADIECERIT.

This fragment, Donatus says, is kept in the Barberini palace; but I did not see it: tho' it was there I observed the inscription I before gave, as I have mentioned at the page here referred to. The word [FACTO] in the last line of the fragment, may help to explain its preceding one [INDICIO] which is likewise in the other inscription, but without the addition of [FACTO]: as they are put together, they seem to imply a notification to the Britons, by some *fœciales*, or heralds, of the approach of Claudius, and a demand of their submission to him; which was accordingly made, upon his personal appearance among them, without any blood shed, or blow struck; as appears by what Suetonius says of this expedition, *Sine ullo prælio aut sanguine, inter paucissimos dies, parte insulæ in deditionem receptâ, sexto quam profectus erat mense, Romam rediit, triumphavitque maximo apparatu.*

Ad Pag. 309.

A friend of mind, reading this passage of the dog barking at the figures in stone of a bull and a cow, communicated to me the translation of some Greek epigrams, in the *Anthologia*, upon a cow cast in brass by Myro, a celebrated
Corin-

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Corinthian artist : the variety of incidents devised by the several epigrammatists, to set forth, in a natural manner, the liveliness of the representation, by imagining a deception, not only of calves, but of the herdsmen, and even of the artist himself likewise, made me think several of them very apposite to this passage : and the translations appeared to me, and to some others, so elegant and entertaining, that I thought it would not be disagreeable to the reader if I inserted them here.

Μόσχε, τί μοι λαγόνεσαι προσέρχεται ; τίπτε δὲ μυκάῃ
 Ἄ τέχνα μαζοῖς ἐκ ἐνέθης γάλα.

Why dost thou thump my fides, dear calf? why low?
 Art on this udder could not milk bestow.

Σέιο, Μύρων, δαμάλει παρακάτθανε μόσχῳ ἀλαδεῖς,
 Καὶ γάλα πιεύων χαλκὸν ἔσθθεν ἔχειν.

See! by thy cow that calf expiring lie,
 Myro, expecting brags should milk supply.

Ἄ δάμαλις (δοκέω) μυκήσεται ἢν δὲ βραδύνη,
 Χαλκὸς ὁ μὴ νοέων, αἰτίας, οὐχὶ Μύρων.

This heifer (hark!) will low: if she does not,
 The stupid brags, not Myro, is in fault.

Βουκόλε τὰν ἀγέλαν πόρρω νέμε' μὴ τὸ Μύρωνος
 Βοίδιον, ὡς ἔμπνην, βασιὶ συνεξελάσῃς.

Swain, at a distance feed thy herd, lest thou
 Take with thee Myro's, for a living cow.

Ὡς δὲ Μύρων μ' ἔθηκε τὸ βοίδιον· οἱ δὲ νομάδες
 Βάλλουσι με λίθοις, ὡς ἀπολειπόμενον.

Leave pelting, herdsmen, put your stones away!
 I'm Myro's statue of a cow, no stray.

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Βεκόλι, ποῖ προθέειν με βιάζεαι; ἵσχεο νύσσων·
 Οὐ γάρ μοι τέχνη ἢ τόδ' ἔδωκεν ἔχειν.

Leave striking; whither would'st thou have me go,
 Neatherd? That pow'r too art could not bestow.

Αὐτὸς ἐρεῖ τὰχ' αὖ τῷτο Μύρων, ὅν κ' ἔπλασα τούταν
 Τῶν δαμαλιν, ταύτας δ' εἰκόν' ἀπεπλασάμην.

Myro, himself deceiv'd, begins to swear,
 I made the statue of this cow, not her.

Φεῦ, εἰ Μύρων, πλάσας ἔκ' ἐφθασας· ἀλλὰ σε χαλκῷ,
 Πρὶν ψυχὴν βαλέειν, ἐφθασε πηγνύμεν.

Phy, Myro, phy, to let the metal cool,
 And fix, before you had put in the soul!

Εν' βοὶ τᾷδ' ἐμάχοντο φύσις ἢ πότνια τέχνη·
 Ἀμφοτέραις δὲ Μύρων ἴσον ὕπασσε γέρας,
 Δερχομένοις μὲν γάρ, φύσεος κράτος ἦρτασε τέχνη·
 Αὐτὰρ ἐφαπτομένοις, ἢ φύσις ἐσὶ φύσις.

Nature and Skill here strove to shew their worth:
 Myro has equal honour done to both.
 Consult your eyes, Nature gives place to Skill;
 But Nature's nature, when you come to feel.

E I N I S.





WRIGHT'S

TRAVELS